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Drawn by Tho. H. Shepherd.

## L O N D O N.

RESPECTFULLY INSCRIBED TO THE RIGHT HONORABLE THE LORD MAYOR, COURT OF ALDERMEN, & COMMON COUNCIL  
Published March 31, 1827 by Jones & Co. 3, Abchurch Lane, Kingsland Road, London.

Engraved by Wm. Wallis.



Shepherd, Thomas Hosmer.

METROPOLITAN IMPROVEMENTS;  
OR  
*London*,  
in the  
NINETEENTH CENTURY:

BEING A

SERIES OF VIEWS,

OF THE NEW AND MOST INTERESTING OBJECTS,  
in the

BRITISH METROPOLIS & ITS VICINITY

from Original Drawings by

M<sup>R</sup> THO<sup>S</sup> H. SHEPHERD.

WITH

HISTORICAL, TOPOGRAPHICAL & CRITICAL ILLUSTRATIONS,

BY

James Elmes, M.R.I.A.



Drawn by Tho<sup>s</sup> H. Shepherd.

Engraved by W. Wallis

SUSSEX PLACE REGENT'S PARK.

LONDON

Published May 5. 1847, by Jones & Co. Agents, 11, Pall Mall.

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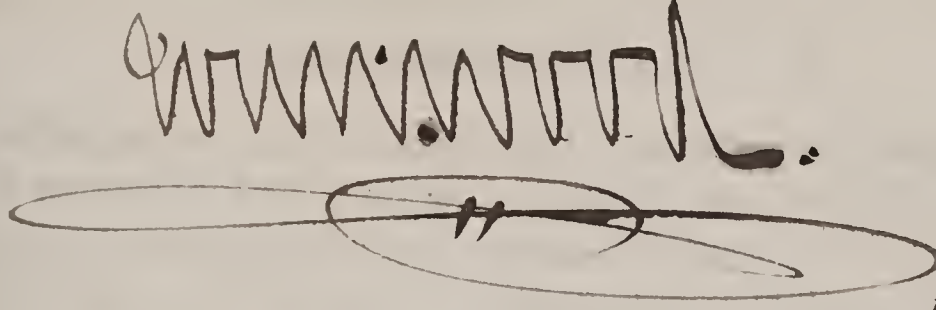
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R. M.

A BRIEF VIEW

OF THE

EARLY HISTORY OF LONDON,

AND ITS

PROGRESSIVE IMPROVEMENTS TO THE PRESENT TIME.

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LONDON, the most ancient constitutional borough in England, is a city of very high antiquity. Cæsar gives no description, in the well known narrative of his conquests, of any other kind of town in Britain, than a thick wood fortified by a ditch and a mound. Hence it is concluded that London owes its origin to a much later period, even than the invasion of that conqueror.

The first Roman historian who mentions our metropolis by name is Tacitus, who bears honorable testimony to the number and opulence of its merchants, and the abundance of its provisions. Strabo asserts of the country generally, that it produced corn, cattle, gold, silver, and iron; and that skins, slaves, and dogs (excellent for the chase), were imported from our island.

The conquests of Claudius, and his able general Plautius, were continued in the reign of Neró by Suetonius Paulinus, who was bravely but unsuccessfully opposed by the natives under the command of their illustrious queen Boadicea. This predatory warfare was continued by the Imperial generals till the time of Domitian, whose legions, under the command of Agricola, achieved the conquest of nearly the whole island. This brave and prudent general provided for its security, by establishing that line of military stations, in the north of England, which was afterwards fortified in the reign of Antoninus Pius, and still remains a monument of Roman greatness.

Agricola, being appointed governor of Britain, exhorted the natives to cultivate the arts of peace, to build temples and houses, and to imitate

their enlightened conquerors. This caused London to revive, after the severe defeat of Boadicea, to such an extent, that Herodian in his life of the Emperor Lucius Septimius Severus, who reigned from the year 193 to 211, calls it a great and wealthy city. It extended from Ludgate to Tower Hill in length, and from the causeway above Cheapside to the Thames in breadth.

It is not probable, from the silence of the Roman historians, that London was either a place of great strength, or fortified by a wall, till after those periods wherein they wrote, and the time when it was so protected is a matter of great uncertainty. Maitland attributes the erection of a wall to Theodosius, who was governor of Britain in 369. Dr. Woodward and Mr. Pennant with more probability ascribe it to Constantine the Great, which appears to be confirmed by the number of coins found of his mother Helena. Pennant says, in further support of this conjecture, that in honour of this Empress, the city about that time received from her the title of *Augusta*, which superseded its more ancient and clearly British appellation *Londinium*, for only a short period.

London, at this period of its history, had a mint, and was adorned with temples and other public buildings of great magnificence, as the numerous remains of ancient Roman architecture and sculpture, that have been discovered in various excavations, within the walls of the city, incontestably prove. The substantial and extensive wall that surrounded it, was strengthened and adorned by the Romans with many towers, of so firm a structure that two were in existence in Maitland's time; and Dr. Woodward doubts not, that nearly the whole circuit of the city wall as it stood in 1707 was erected upon the old Roman foundation, which comprehended an area of more than three miles in circumference.

After the departure of the Romans from Britain, about the year 448, the independance of the country was established by the Emperor Honorius, who raised the City of London among other cities to the dignity of a colony. The supreme command devolved on Vortigern, an unfortunate prince, who bears the stigma of having invited the Saxons to protect him against his northern enemies, the Scots and Picts. The Saxons having succeeded and established their dominion under the name of the Saxon heptarchy, Hengist, the first of these crafty chieftains, established his government over Kent, Essex, and Middlesex, and raised Canterbury to the dignity of his metropolis in preference to London, which remained in possession of the Britons, and afterwards became the chief city of the Saxon kingdom of Essex. London was at this time governed by a chief magistrate under the title of Portgrave, or Portreve.

Towards the latter end of the reign of Ethelbert, about the year 600, a considerable number of the Saxons were converted to Christianity, and Augustine, a monk sent over by Pope Gregory the Great, was ordained



archbishop of England. He ordained Mellitus bishop of the East Saxons, who in 610 erected at the expense of Ethelbert a cathedral church in London, and dedicated it to St. Paul, and another in the island of Thorney, which he dedicated to St. Peter. At this time, says Bede, London was a mart town of many nations, yet it was far from that high estate in which it was left by the Romans; for no buildings in brick or stone were attempted by the Saxons till the year 680, and even the churches and monasteries were principally of wood, till the reign of Edgar in 974.

In the year 764 London suffered very considerably by fire, and in 798 it was entirely destroyed by a similar calamity. The city was scarcely rebuilt, when it was again destroyed by a third conflagration, in 801. During the civil wars between the various kingdoms of the Saxons, the Londoners wisely remained neuter; and when their seven kingdoms were united under the sole dominion of the victorious Edgar, in 827, he fixed upon London as his capital, and in 833 with Ethelwolf his son, Withlaf king of Mercia, and the leading men of the realm assembled there, and held a Witena-gemot or parliament; and thus may he be considered as the second founder of London, by raising it to that rank among the cities of the kingdom, which it has ever since maintained.

Notwithstanding the success of Egbert, it was not long before London was again the scene of war and devastation, from the invasion of the Danes; which, in three subsequent reigns, nearly overwhelmed the whole kingdom in ruin. After sacking and burning the unfortunate city, they found themselves under the necessity of occupying and fortifying it against the successes of the Britons.

The conquests of Alfred restored London to its former greatness, and freed the kingdom from the Danish yoke. This great monarch repaired the walls, and rebuilt the city. He also established that regular system of law and government, and accomplished those great improvements, which are enjoyed to the present day.

About a century after the death of Alfred, the Danes and Norwegians sailed up the Thames and besieged the city, which being unable to reduce, they raised the siege, but harassed other parts of the kingdom. London, being abandoned by its pusilanimous monarch Ethelred, who abdicated his throne, and retired into Normandy, was compelled to submit with the rest of England to the yoke of Sweyne king of Denmark. The Londoners however, in the reign of Canute his son, joined in the general effort of the whole kingdom, under the brave Edmond Ironsides, the son of Ethelred. The enterprize was so successful, that Canute was compelled to abandon London to his rival, who was there crowned king of England; but, being afterwards assassinated, Canute became sole sovereign of the kingdom.



Edward the Confessor is said to have been the first monarch who formally recognised the privileges of London, which had previously subsisted only by custom and tradition; and the city at this period, according to William of Mahmsbury, became the resort of merchants from all parts of the world.

On the invasion by William the Conqueror, the citizens of London received him with arms in their hands, and willingly acknowledged him as king, who in return took up his residence in their city, built the tower, and granted them their first written charter, which is still preserved in the archives of the city. In 1077 the greater part of the city was consumed by a casual fire, and in 1086 another dreadful fire began at Ludgate, and consumed the greatest and best part of the city, together with the cathedral of St. Paul, which however was soon rebuilt more magnificently than before. It was in this reign that the church of St. Mary-le-bow in Cheapside was first erected. In the succeeding reign William Rufus erected Westminster Hall, as it now stands, and encompassed the Tower of London with a strong wall. Henry the First confirmed the grants and charter of his father, gave the citizens privilege to elect their own sheriffs and magistrates, and of being amenable to courts only held within their walls. This king, in consideration of an annual payment of £300, gave them also the privilege of electing the sheriff of Middlesex in perpetuity, a right which they enjoy to this day. Matilda, the consort of Henry, contributed also very largely to the increase of the public buildings of London. In the following reign of Stephen, the city was again devastated by a similar calamity.

During the captivity of the chivalrous Richard Cœur-de-Lion, the citizens of London contributed largely to the sum required for his ransom, and received him with such truly civic magnificence, that a German nobleman, who accompanied the captive monarch to his ancient capital, observed, that had his master the Emperor been aware of the wealth of the king of England's subjects, he would have demanded a much larger sum for his release. The grateful monarch confirmed the citizens in all their privileges, and conferred upon them the conservatorship of the river Thames, made their chief magistrate chief butler to the king, and gave them the power of fixing a standard of weights and measures for the whole realm.

The buildings of London at this period, if we may believe the splendid fictions of Fitzstephen, were grand in the extreme; for he describes the king's palace as an incomparable edifice, and connected with the city by suburbs reaching two miles in length, that the bishops, abbots, and noblemen of the kingdom resorted thither, lived in beautiful houses, and maintained very magnificent establishments. As at present, the citizens were

well initiated in the luxuries of good living; for they had an immense public cooking establishment on the Thames side, at which dainties of every kind, of very expensive quality, could be had at any time of day or night. They had also public and private schools of philosophy and polite literature; the drama was well understood and cultivated, and Fitzstephen, who was a monk, commends in very high terms the holy exhibition of the miracles and martyrdom of the saints.

In this reign, we have the first appearance of an approach towards a building act; for in the first year of king Richard's reign, in consequence of the frequent fires, it was ordained by the court of aldermen that no houses should after that period be allowed to be built of wood or thatched; but that all of them should have an outside wall of stone raised sixteen feet from the ground. This stability in the structure of houses did not however last long; for, according to contemporary accounts, all houses in London were built of wood down to the reign of James I., at which time they began to build with brick.

During the absence of Cœur-de-Lion, his brother and successor JOHN, then called Earl of Moreton, cultivated by all possible means the love of the citizens, with the intention of gaining their interests to procure him the crown, in the stead of Prince Arthur, son of Geoffrey his elder brother. This was attended with such success, that king Richard was succeeded by his brother John, who gave the citizens the privilege of electing their chief officer out of their own body. King John also gave the city three charters, reciting and confirming all the rights and privileges of his predecessors, with many very important additions.

During the disputes that arose between John and the papal see, the citizens, in common with the rest of the kingdom, were excommunicated; still however they would have supported him, had not his tyranny alienated their affection, and drove them to join the Barons in defence of the general national interest. The king resented this; and the citizens retorted by strengthening their walls with a deep ditch, and other defences, which were somewhat retarded by an extraordinary fire on London Bridge, on the 10th of July 1212, whereby upwards of 3000 persons perished either by the flames or in being drowned by overloading the boats that went to their assistance. The bridge was greatly damaged, and a great part of the city consumed.

In 1213, when the articles composing *the great charter* were proposed, resolved on, and sworn to, the citizens of London joined their fellow countrymen, and received with joy the means offered them to assist in this glorious achievement, which has become, to the present time, the palladium and standard of our liberties.

Almost as soon as the gratifying intelligence of this event could be known over the kingdom, John applied to the pope for an absolution from



his solemn oath, and to other foreign potentates for military aid. With this assistance he commenced a civil war against the Barons, who sought and found protection within the walls of the city. He then fulminated against all concerned a thundering anathema from Rome, which was received with indifference. The citizens, although exempted by their charter from going to war, raised, it is said, a numerous army, both of horse and foot, besides fitting out a powerful fleet to protect their commerce.

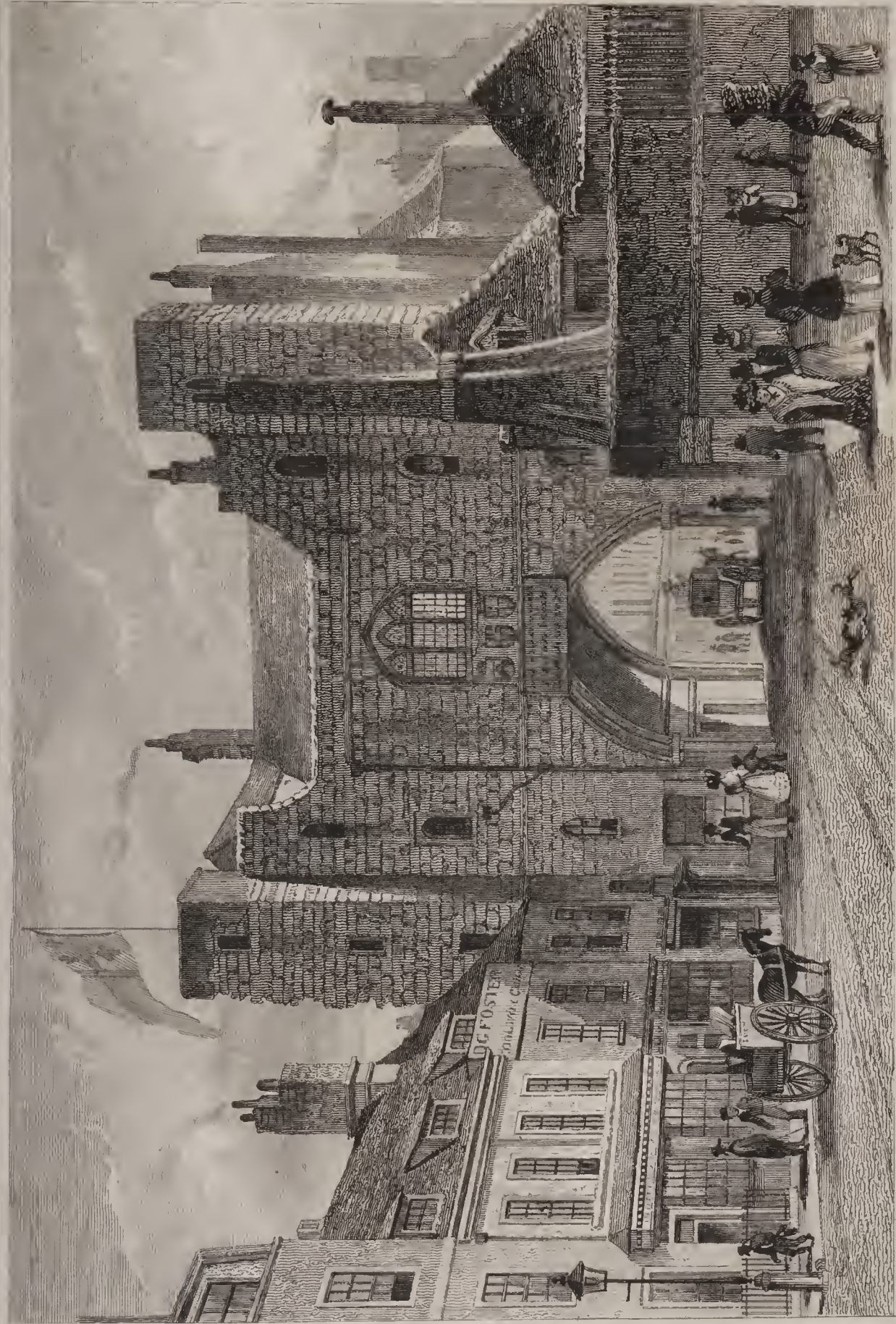
On Henry III. succeeding to the throne, his first public act was to confirm the great charter. The citizens of London received their young king with every possible demonstration of attachment; but between them and the courtiers, who had been the supporters of John, there was any feeling but that of cordiality to each other.

On the death of his wise and liberal minister, the Earl of Pembroke, Henry threw himself into the entire guidance of Hubert-de-Burgh, who, as chief minister and justiciary of the kingdom, acted with cruel and arbitrary measures. He suspended the operations of the great charter, and hanged Fitz-Arnulp (a citizen who had been engaged in a tumult against the abbot of Westminster), and two other citizens, without any trial. He also usurped the city authorities into his own hands, caused the king to amerce them in a large sum, and appointed a custos over it instead of their own chief magistrate. When the citizens remonstrated against this infraction of a solemn charter, he demanded a fifteenth of all their moveables for granting a restoration of it. He also prohibited all schools of law to be held in London, where the articles of the great and the forest charters were taken as subjects for discussion.

On the king's coming of age, De Burgh incurred his displeasure, and, with a fickleness natural to him, the discarded minister was first given up to the mayor and citizens to be dealt with as he deserved; but on the remonstrance of Ranulph, Earl of Chester, the order was recalled, to the great disappointment of the ill-treated citizens.

Great as was the displeasure of the citizens, against the king's measures, they would not omit their usual splendour and liberality at the coronation of queen Eleanor at Westminster; for the mayor, aldermen, and chief citizens went out with much splendour to welcome the royal consort. The king's extravagance and misrule brought him into such distress that he was compelled to pawn the crown jewels to relieve his necessities. These national pledges were accepted by the citizens, to prevent their deposit with the Burghers of Antwerp, or the Jews of Amsterdam, the usual money lenders of that day. But, when the king heard who were the lenders of the money, he expressed great contempt for and displeasure at the party.





Drawn by Tho. H. Shepherd

J. G. FOSTER, Goldsmith & Jeweller.





The king therefore bore no great good will towards his good citizens of London, and proved his regard by most exorbitant exactions, and the various schemes of pillaging he resorted to so disgusted the citizens, that they joined cordially in the league made by the Barons against him.

In this king's reign is the first recorded instance of supplying the city with water, by means of pipes; which was brought from six fountains in the village of Tyburn.

The enmity between the king and the city daily increased, and he exhibited his wrath by fines and curtailment of their ancient privileges; which however they recovered by their wonted energy and perseverance. Henry, on the birth of his son Edward, affected to be reconciled to the city, that he might induce the corporation to take oaths of fealty to the new-born prince; and at the same time he made additional and expensive fortifications to the Tower of London, hoping thereby to overawe the rebellious citizens.

In the twenty-fifth year of this king's reign, according to the chronicles of Sir Richard Baker, aldermen were first chosen to rule the wards of the city, but they were changed annually in the manner of the sheriffs; the houses were mostly covered, or thatched with straw, and a former edict that all future buildings should be of stone, with party walls, and covered with slates or tiles, was renewed. In the same year, the king granted a considerable sum towards building the new abbey church at Westminster. A common seal, which in fact, if not in name, now first incorporated the city as a body, was likewise granted in this reign.

Notwithstanding the readiness of the citizens to comply with all the king's reasonable demands, he still continued to oppress them under various pretences; in consideration however of receiving a large sum of money, he granted them a new charter, which confirmed all they had hitherto enjoyed. Yet his craving for money, and enmity to the city, continued unabated; and after numerous acts of tyranny, and conferences, he violated and granted in succession no less than nine different charters. So much had he drained the city by his continual extortions, that the most eminent citizens found difficulty in procuring provisions for their families, and the poor were reduced to a dreadful state of famine.

In consequence of prince Edward breaking open the treasury of the knight's Templars, in 1263, and robbing it of a large sum deposited there by the citizens, the inhabitants commenced retaliation upon the court by assaulting and plundering the houses of Lord Gray and others of the nobility. The barons being engaged in hostilities with the king demanded aid of the Londoners; but Henry, who came and resided in the Tower, endeavoured to cajole them with fair words and promises; finding however they could no longer submit to the arbitrary will of so faithless a monarch, they marched to give him battle, when it was agreed to refer all their



to return *two* of their fellow citizens, but in the return to the court, the mayor, aldermen, sheriffs and commonalty returned *three*.

The king having resigned the government entirely into the hands of his tyrannical favourites, the two Spencers, the barons resented this conduct, and summoned a parliament to meet in the city, where the nobility repaired with such a train of attendants, that they equalled in number a considerable army. The conduct of the barons and the citizens was so prudent that the king was compelled to assent to their terms, and gave them many additional privileges, and another charter. The rest of this reign was spent in continual squabbles between the court and the city; both the Spencers were hanged, and the head of the younger one stuck upon London Bridge. The king, who had taken refuge in Wales, was sent to London, and confined in the Tower. The parliament voted his deposition in 1327, and his son Edward, then only fourteen years of age, was chosen to succeed him.

The young king Edward III. was received by the Londoners with great enthusiasm, and, with the constitutional consent of his parliament, granted them an ample charter comprising the power of trying prisoners within their own jurisdiction, and of trying citizens convicted of crimes in other parts within the city, called the rights of *infang-theft* and *outfang-theft*. He also added by a second charter the village of Southwark to the jurisdiction of the city.

In 1329, several ambassadors from foreign kingdoms having arrived, the king ordered a grand tournament to be performed in Cheapside, in honour of his illustrious visitors, which is a proof of the estimation in which he held the citizens, whose foreign trade had increased to such an extent, that in 1331 the customs of the port of London, at the very low rate of duty at that period, amounted to above £8000 a year.

In 1338 an expedition was formed against France; and the prince of Wales, afterwards known by the title of the Black Prince, who was regent during his father's absence, issued a precept to the mayor, aldermen, and sheriffs of London, commanding them to shut up and fortify their city next the 'Tnames, against a French fleet, that had already invaded the realm in several places. In the following year the citizens advanced to the king the sum of 20,000 marks, raised by a general assessment on each ward. In this king's reign another dispute arose between him and the Londoners, concerning an encroachment on their liberties, by the judges holding an inquisition in the Tower, which ended in a general enquiry, and a new charter.

The king, wanting money to carry on the war with France, endeavoured to raise some, by compelling every citizen possessed of £40 a year to take upon himself the order of knighthood, and a writ was accordingly issued to the sheriffs; but the citizens, not being so fond of honours as in



later times, availed themselves of certain exceptions, and directed the sheriffs to return a refusal.

In the year 1346 David, king of Scotland, who had been taken prisoner at the battle of Nevil's cross, was lodged in the Tower. About this time, a bridge at Westminster was first proposed, though it was not erected till within the last century. In the twenty-eighth year of this reign, such amity existed between the king and the citizens, that he granted them another most liberal charter, giving them the privilege of bearing maces of gold or silver before their chief magistrate, the same as before himself.

In 1357 the city was honoured with the grandest triumphal procession that its records can boast of. This was the entry of Edward the Black Prince, accompanied by his royal prisoner John king of France, who were met in Southwark by upwards of 5000 citizens on horseback, and richly accoutred. This enlarged procession was met by the mayor, aldermen, sheriffs and the chief companies in their formalities with stately pageants, at the foot of London Bridge. The streets of the city were adorned with the richest tapestries, and with plate, silks and other furniture, exhibiting their wealth. This cavalcade lasted from three in the morning till noon.

Henry Picard, a past lord mayor of London, had the honour in 1363 of entertaining, at his mansion in the city, the kings of France, Scotland, and Cyprus, together with his own sovereign and his gallant son the Black Prince. In furtherance of the war against France, the corporation of London lent the king a considerable sum, and at the same time petitioned the king and parliament against several encroachments on their privileges. In 1374 our great poet Chaucer was appointed comptroller of the customs in the port of London; and, in the fifteenth year of the king's reign, he granted the citizens two other charters, one explanatory of the right of choosing aldermen, and the other relative to the encouragement of foreign artificers, a wise policy, to which however the citizens objected as tending to impoverish them, and to diminish their privileges.

Although this conduct of the king did not ingratiate him much with the citizens, yet it did not lessen their respect for the royal family; for, in the same year that the king gave these privileges to foreigners, they entertained the princess of Wales, widow of the Black Prince, her son prince Richard and their suite at Kennington, with a grand masquerade performed by 130 citizens on horseback, who set out from Newgate and proceeded over the bridge through Southwark to Kennington.

About this time Wickliffe being cited before the spiritual court in St. Paul's cathedral, and a warm altercation having ensued between John duke of Lancaster the king's son, and the bishop of London, the citizens took part with the latter. This conduct so highly incensed the prince, that he moved in the king's name in parliament, of which he was president, that from that day there should be no more mayor of London, and many

other things subversive of its rights and privileges. Great riots ensued in consequence, and the mob attacked the Savoy, then the palace of the duke of Lancaster, murdered a priest and committed various other acts of atrocity. The mayor and commonalty waited on the king, who gave them a favourable reception and answer; but shortly after, the king's infirmities and the duke's ill will increasing, the mayor, sheriffs and aldermen were summoned to attend his majesty at Kew near Richmond. On this occasion they were less successful; for the mayor and several of the aldermen were dismissed from their offices, and others appointed by virtue of the king's writ. Shortly after this the king died and was succeeded by his grandson Richard II.

The reign of Richard II. is one of the most remarkable in the annals of the city; for, as Mr. Norton observes, we must refer to this period the present establishment of the civic government. At the coronation of this king, he being then only eleven years of age, the citizens claimed their right of acting as chief butler, which being allowed, the lord mayor officiated in that capacity. On this occasion, also, we find the first mention of a champion, although the present family of the Dymokes claim a more ancient date. The young king, in testimony of his regard for the citizens, gave them a confirmatory charter and a mandate for maintaining their widows. He also proposed to reside within the city, and offered his mediation between them and his uncle, the duke of Lancaster. After this the young king made his grand entry into the city, for which the most magnificent preparations were made.

The credit of the citizens was so high at this period, that in the assessment for that poll tax, the indecent collection of which caused the insurrection headed by Wat Tyler, the aldermen were entitled and rated as *barons*, and the lord mayor as a *right honourable earl*. This insurrection occurred in 1380, when Sir William Walworth was mayor. After many successes in their way from Maidstone to Blackheath, destroying the Temple and other public buildings in the city, they sent a message to the king and demanded a parley. The insurgents possessed themselves of the Tower, seized and beheaded the archbishop of Canterbury and Sir Robert Hales, under circumstances of peculiar cruelty. They murdered many ancient citizens and foreign merchants, and committed other atrocities; and at last agreed to a conference in Smithfield. One of the conditions proposed by their leader was that he should have a commission to behead all lawyers, escheators and others learned in the law. At this conference Tyler behaved with such insolence to the king, that Sir William Walworth as chief magistrate felled him to the ground. The presence of mind displayed by the king, and the successful issue of his address to the insurgents, are too well known to need repetition. The king knighted the lord mayor and several of the aldermen, and in the opinion of many writers



granted the augmentation of the dagger to the city arms in commemoration of this event. He also granted the corporation a new seal, and other honours and privileges.

In this reign the regalia and crown jewels, pledged to the citizens, were redeemed, but the king imposed so many exactions upon them, and made so many attempts to abridge them of their privileges, that on the landing of the duke of Hereford (afterwards Henry IV.), in Yorkshire, he was instantly invited to take up his residence in the city. This conduct materially tended towards the resignation of Richard. In this reign the wards were first represented in common council as at the present day.

The new king Henry IV. was crowned at Westminster on the 13th October 1399, at which the lord mayor and aldermen of London were admitted to their ancient rights of chief butler of England. In 1400 Emanuel Palæologus, emperor of the Greeks, arrived in England, and was met by the king and nobility at Blackheath, and received by the lord mayor, aldermen, and citizens in a splendid manner. In this year also, says Fabian, Guildhall was built, instead of an old little cottage in Aldermanbury. The walls of the city in this reign were in a regular and complete state of repair, and a clear ditch was kept around them. The streets were now for the first time lighted with public lanterns, whence Mr. Norton justly infers, that the internal police of the city was under tolerably good regulation. The conservancy of the Thames was also confirmed to the citizens, who at this period were so wealthy that on a public loan the celebrated Richard Whittington advanced £1000, while the opulent bishop of Durham could only advance 100 marks. Whittington also rebuilt Newgate, the library of the Grey Friars, part of Bartholomew's Hospital and the college of priests on College Hill, recently pulled down and rebuilt on a new site, near the Highgate archway.

On the death of Henry IV., whose body is supposed to have been thrown into the Thames, the throne was filled by the gay and gallant Henry V., who confirmed the citizens in their ancient privileges. The festivities of lord mayor's day 1415, were joyfully heightened by the arrival of the news of the king's great victory at Agincourt, which was communicated to Nicholas Wotton, when proceeding to Westminster to be sworn. Moorgate was built in the same year for the convenience of the citizens to frequent the fields of Finsbury and the neighbouring villages. On the return of the triumphant king the citizens received him with every possible demonstration of joy. Tapestry illustrative of his victory, and other showy embellishments, were displayed in the streets, and the city conduits ran with wine. The lord mayor, aldermen and citizens, went in grand cavalcade to the king at Westminster, and presented him with the (then) large sum of £1000 in gold, in two rich basins of the same metal and value.



The citizens, also, in honour of their king, received the emperor Sigismund in the most splendid manner, and advanced large sums to the king in aid of his war in France. Holborn was first paved in 1417; and in 1419, a year celebrated as the third mayoralty of the famous Sir Richard Whittington, Sir Thomas Eyre, a past lord mayor, built Leadenhall as a public granary. This warlike monarch died in France on the 31st of August, 1422, and was buried, with much ceremony, in the cathedral of St. Paul, James, king of Scotland, officiating as chief mourner, attended by the princes of the blood, the leading nobility and gentry of the kingdom, with the lord mayor, aldermen and principal citizens.

Henry VI. succeeded his father, being only eight months and a few days old. He was carried in his mother's lap in an open chair through the city to the parliament, then sitting at Westminster. In 1423 Newgate was rebuilt at the expense of funds left by Sir Richard Whittington, and many other improvements were made to the city. After the young king's coronation in France, in 1431, he was received by the mayor and citizens of London at Blackheath and conducted to the city, with great splendour; and two days after the mayor and aldermen attended the king at Westminster, and presented him with a golden hamper, containing £1000 in golden nobles.

In the year 1438 Sir William Eastfield, knight of the Bath and lord mayor of London, brought, at his own expense, water into the city from Tyburn and Highbury-Barn, and erected public conduits in Fleet Street, Aldermanbury and Cripplegate. In the following year, the abbot of Westminster granted to the mayor and citizens of London and their successors a head of water, at Paddington, which contributed much to the service of the city. The king granted a sum of money for repairing the cross in Cheapside, and in 1443 the common council granted also 1000 marks towards erecting a new conduit at the western end. In 1448 the king pawned his plate to two London goldsmiths; and in 1450 the well known Jack Cade headed a rebellion, and took possession of the city, striking his sword upon London stone and proclaiming himself "Lord of London." He exercised sovereignty within the city, and put the lords Say and Cromer to death without trial. The citizens incensed at the conduct of some of his followers, who had plundered two wealthy aldermen, united with the king's troops in the Tower, and cut off the rebel party. Three of the aldermen and many citizens however lost their lives in the conflict.

The putting down of this rebellion, chiefly by the bravery of the citizens, gave such satisfaction to the king, that he made the lord mayor, Geoffrey Fielding, a privy counsellor, which is the first instance of a lord mayor of London being raised to so important a rank. The custom of the new lord mayor being rowed up to Westminster first occurred in this reign in 1454,





Drawn by Tho. H. Shepherd

THE OLD WHITE HART TAVERN, BISHOPSGATE STREET.

NOW FILLED DOWN

Engraved by S. Lacey.





when John Norman, the lord mayor elect, built an elegant barge at his own expense. This example was followed by several of the chief companies, who attended him in their respective barges splendidly decorated.

The citizens distinguished themselves at this period by several revolts against the vacillating government of the duke of York, who had been appointed protector. One of these, as related by Fabian, was in the monastery of St. Martin's-le-grand, where a number of the inhabitants who had grossly insulted the citizens had taken refuge. The lord mayor and aldermen on learning the scandalous treatment of their fellow-citizens, by the retainers of the court, forced the sanctuary and brought off the assailants. The dean complained to the king, who summoned the recorder and a deputation of aldermen to attend him in Herefordshire, where, on hearing the case, he commanded the citizens to keep the aggressors in custody till his return. Another riot was occasioned by that jealousy of their liberties that always distinguished the Londoners ; for in May 1456 a young mercer, who had been denied the privilege of wearing his dagger in some city in Italy, meeting an Italian in Cheapside with a dagger by his side, reproached him with his countrymen's conduct, snatched his dagger from his side and broke his head with it. This led to a general commotion and a destruction of the houses and properties of most of the Italian merchants in London. Several other commotions, which were said to have been promoted by the king's enemies, occurred in the city. In consequence of one, that occurred in Fleet Street, between the students of the inns of court and the inhabitants, in which the queen's attorney was killed, the principal of Furnival's, Clifford's and Barnard's inns were committed prisoners to Hertford castle, and William Taylor the alderman of the ward, with some other eminent citizens, was committed to the castle at Windsor.

In the beginning of the year 1458, a reconciliation having been proposed between the king and the duke of York, the king and queen, with the dukes of York, Exeter and Somerset, the earls of Warwick, Northumberland and Salisbury, with many others of the principal nobility, attended by their respective retinues, arrived in the city for that purpose. The lord mayor caused a guard of 5000 trust-worthy citizens to keep guard every day under his own immediate command, and 2000 to relieve them by night, under the command of three aldermen. By which prudent measure the peace of the city was preserved.

A compromise having taken place, the results were made known to the public, and a grand procession to St. Paul's followed on the 5th of May 1458, in which the nobility walked in pairs, one of each party hand in hand, and the duke of York leading the queen with every external appearance of cordiality.

This hollow truce lasted however but a short time ; the king's party became successful, and the duke of York was compelled to flee to Ireland.

Lord Scales was commanded by the king to take possession of the city, but, the citizens favouring the Yorkists, the lord mayor refused to permit an armed force to enter within its walls. Lord Scales, however, suspecting that the citizens intended to admit the earl of March, took possession of the Tower, and threatened to lay the city in ashes, in case the rebels were admitted. His threats were disregarded, and lord March was received by the citizens with loud acclamations of joy. Scales kept his word and bombarded the city from the Tower with such effect as to destroy a number of buildings, but the earl of Salisbury blocked up the Tower on every side and saved the city from further destruction.

By the death of the duke of York, in a dreadful battle between the partisans of the rival houses of York and Lancaster, his son Edward Plantagenet, who is above mentioned as earl of March, succeeded to his father's title, and prosecuted the unholy war with the most implacable resentment. The earl of Warwick, distrusting the citizens and not choosing to be cooped up within their walls, marched out against the queen's army, where he was defeated in a desperate battle at Barnard's Heath, near St. Alban's.

The young duke of York entered London on the 21st of February 1461, and was received by the citizens, who had previously cut off the queen's supplies, with the greatest rapture, and he was proclaimed king by a large body of them in Clerkenwell Fields on the proposal of the earl of Warwick. A council was immediately held at Baynard's Castle; the new king rode in procession to St. Paul's, and, after being crowned at Westminster, returned to the city by water, where, taking up his residence at the bishop of London's palace, he was proclaimed king by the name of Edward IV. In truth, says Mr. Norton, the good will of the citizens was thought by Edward to be so main a bulwark of his throne, that he never failed during the course of his reign to use every means of preserving it. Besides securing to them in the most ample manner their ancient privileges, he increased them by the grant of several very beneficial charters; and even condescended to live among them on terms of the most convivial familiarity.

Edward, though only in the twentieth year of his age, had scarcely ascended the throne, when he exhibited symptoms of a sanguinary disposition. He beheaded an opulent citizen, a grocer in Cheapside, for saying he would make his son heir to the crown, meaning his own shop, of which it was the sign. On the same day he marched his army through the city out at Bishopsgate, in search of his rival the unfortunate Henry, to whom he gave victorious battle at Towton, in Yorkshire. On his return he went from his palace at Sheen to London, and was met at Lambeth by the lord mayor and aldermen, with all their formalities, dressed in scarlet, attended by 400 citizens in green, and mounted on horseback. By this splendid escort he was conducted to the Tower, whence two days after



he was similarly escorted to Westminster, and crowned with great splendour.

The city of London never before stood in such great estimation as in this reign, nor had its citizens ever before possessed so great an influence in settling the government. Its fortifications were so complete, and so well guarded, as often to defy, in this stormy period of its history, the most powerful armies. Edward, in gratitude for such signal services, granted the citizens many immunities, and four several charters. He also gave the first charter to the German merchants of the steel yard.

At this period the citizens were so tenacious of their privileges, that upon a grand entertainment being given by the judges at Ely House, to which the mayor, aldermen, sheriffs and many of the principal citizens were invited, the most honourable place being assumed by the lord treasurer baron Ruthen, the lord mayor claimed precedence as having pre-eminence of all persons, after the king, within the liberties of the city. The treasurer remained inflexible, and the lord mayor retired with his fellow citizens, and entertained them himself with great hospitality.

On May day 1465, the king married the beautiful and accomplished Elizabeth Woodville, and she was crowned at Westminster a few days afterwards, when he showed his esteem for the citizens by installing their lord mayor, Sir Thomas Cook, a knight of the Bath. In this year the king enlarged and strengthened the fortifications of the Tower of London, and erected a scaffold and gallows on Tower Hill, but, on the remonstrance of the mayor and citizens, he declared by proclamation that it was not to be considered in derogation of their rights.

In the year 1466 the before-mentioned Sir Thomas Cook was impeached of high treason and committed to the Tower; and, notwithstanding his acquittal, he was obliged to purchase his liberty by paying to the king the exorbitant sum of £8000. At this period, the court of Edward was graced with ambassadors from almost every power in Europe; but none shone so resplendently as Anthony, Bastard of Burgundy, who was sent over by his brother the count de Charolois, duke of Burgundy, to conclude a marriage between that prince and the Lady Margaret, sister to the king. The bastard, who was greatly celebrated for his chivalrous prowess, challenged the lord Scales, brother to the queen, to contend with him in various feats of arms. The challenge being accepted, the king commanded lists to be prepared in Smithfield, and magnificent galleries to be erected for the reception of the illustrious spectators. The tournament lasted three days, and the English knight was declared the victor. In June 1468 the princess Margaret set out for Burgundy, to celebrate her nuptials with the duke, and was met in Cheapside by the lord mayor and aldermen, who in the name of themselves and their fellow citizens presented her with two rich basins, containing 100 lbs. of gold in each.



The next year of Edward's reign was distinguished by many popular commotions, which were principally excited by the earl of Warwick, who felt himself neglected. When this nobleman, who is distinguished in our history by the name of the king-maker, took up arms openly against Edward, the earl of Rivers, father to the queen, was made prisoner and beheaded. The king was also placed in confinement at Middleham Castle, from which he escaped to Holland, leaving his queen in the Tower of London; who fearing her life fled to the sanctuary at Westminster. On the queen's departure, the custody of the Tower was entrusted to the lord mayor (Sir Richard Lee) and the aldermen, who removed the deposed king Henry from the place of his imprisonment to the royal apartments.

After many conflicts in which the neighbouring villages of Limehouse, Ratcliffe, and St. Katherine's, were plundered and burned, the parliament that was summoned by Warwick and the duke of Clarence, in the name of king Henry, was adjourned to St. Paul's, where it sat from November till Christmas. To avoid committing his fellow citizens by taking part in these violent proceedings, the lord mayor, John Stockton, feigned sickness. Edward did not remain idle; for on the 12th of March 1471 he landed in England, assisted by his brother-in-law the duke of Burgundy, and proceeded with all possible expedition to London. On his arrival, the lord mayor and aldermen demanded and obtained possession of the Tower in Edward's name, and on the 11th of April following he again entered his capital in triumph, and was received by the citizens with the highest demonstrations of joy. Edward put himself immediately at the head of his forces, and left the city, to which Warwick was hastening by forced marches, and on the 14th of April, being Easter Sunday, the two armies met near Barnet, and a desperate battle was fought, in which no quarter was given on Edward's side, Warwick was slain, and Edward confirmed on his throne. Edward hastened to London, immediately after this sanguinary conflict, and proceeded to St. Paul's, where he deposited his own and his enemies' standards. The citizens indulged as usual in splendid festivities in commemoration of the event.

An adventurer, known by the name of the Bastard Falconbridge, who, after having been vice-admiral of the channel, commenced pirate, entered the suburbs of Southwark with an army of 17,000 men. On the 14th of May, 1471, he attempted to enter the city by the way of the bridge; which however he found to be so well fortified and defended that he could not succeed, although he proceeded to storm it. A party of his army crossed the river elsewhere, and made their way into the city by the way of Aldgate, but were driven out by the valour of the citizens, headed by one of their Aldermen, Robert Bassett. Being thus defeated, Falconbridge embarked at Blackwall, and sailed round to Sandwich, where, after a battle with Edward, he was taken prisoner, and, with several of his companions,



was executed, and their heads fixed upon London Bridge. The king was so gratified with the gallant defence of the citizens, that he knighted the lord mayor John Stockton, twelve of the aldermen and the recorder. On the 21st of May, Edward entered the city in triumph, and the next morning king Henry VI. was found dead in the Tower.

The following year, 1472, will be ever memorable in the history of London, by the introduction of the art of printing into England, by William Caxton, citizen and mercer of London. The first book printed in London by this eminent citizen was a treatise on chess, translated by himself from the French, and dated 1474. This noble art soon got into great repute; for previous to Caxton's death, which occurred in 1491, we find Theodore Rood, John Lettou, William Macheline and Wynkin de Worde, foreigners, and Thomas Hunt, an Englishman, all printers within the city.

In the year 1475 an act of common council was passed, by which the election of the lord mayor and sheriffs, which had till then been in the whole body of the citizens, was vested in the masters, wardens and liverymen of the several city companies, as at the present day.

The gates, walls and other fortifications of the city, being in a very decayed state, the lord mayor and aldermen resolved to repair them, with bricks made and burned in Moorfields; and that the expense of such repairs should be defrayed by a collection raised among the inhabitants at large. But, the sum not being sufficient, the draper's, skinner's and goldsmith's companies repaired various parts, and the town ditch was also cleansed.

The king, who long wanted to get rid of the duke of Clarence, summoned the lord mayor and aldermen to attend the privy council, to witness the accusations that were trumped up against him. With their consent, he was committed to the Tower, where he was tried, condemned and executed, in so private a manner, that the mode of it is a secret to this day. In June, 1479, the citizens purchased a third and fourth charter from the king at a large expense, and in the September following a dreadful pestilence raged in London till the November in the following year.

To evince his great regard for the citizens of London, the king invited the lord mayor, aldermen and chief citizens in 1480 to a grand hunt in Waltham Forest, in which several deer were killed and the entertainment concluded with a sumptuous feast. Shortly after this, to show his regard for the city ladies, his majesty, whose gallantry towards them is broadly hinted at by Philip de Commynes, sent a present of two harts, six bucks and a tun of wine to the lady mayoress, who entertained the aldermen's wives and other ladies with this royal donation at Draper's Hall.

This monarch, after an eventful reign of twenty-three years, died at Westminster on the 9th of April, 1483, and was succeeded by his son Edward V., who was then in the thirteenth year of his age. The reins of

government were assumed by his uncle Richard, duke of Gloucester, as protector during the king's minority, and he was immediately proclaimed in London. The queen mother on hearing of this appointment, and of Gloucester's imprisoning the lords Rivers and Gray, Sir Thomas Vaughan and other friends of the young king, in Pomfret Castle, immediately left London and fled for refuge to the sanctuary at Westminster. The citizens also caught the general alarm, took up arms in great number and joined the nobility, who had done the same, until they could learn the motives for thus making a captive of their young king.

The duke of Gloucester, unwilling to incense the Londoners, sent lord Hastings, who was much esteemed by them, into the city, to assure them of the uprightness of his intentions. This pacified them in some degree, and, on the 4th of May, he and the young king were met at Hornsey Park by the lord mayor, aldermen and five hundred of the principal citizens, richly dressed and mounted on horseback. This splendid retinue of Londoners escorted the king and his attendants with great pomp to the city, where he was received with great joy, and the same night took up his residence in the palace of the bishop of London. Gloucester performed his part so well on this occasion, that he rode before the king barehead, exclaiming to the people "behold your king;" and on his arrival at the bishop's palace renewed his oath of allegiance, in which he was followed by all the prelates and nobles present, together with the lord mayor and aldermen of London.

The young king was splendidly lodged in the palace of the Tower of London, where he was speedily joined by his younger brother the duke of York; and great preparations were made for the proposed coronation. But on the 13th of June one part of the privy council met at Westminster, for the purpose of notifying to the city magistrates in due form the day of the coronation, and the other part, with the protector, met in the Tower. Here that extraordinary scene was performed, where emissaries of the protector proclaimed treason, wounded lord Stanley on the head with a pole axe, and seized him with the archbishop of York, the bishop of Ely and lord Hastings. The latter of these noblemen, whom Gloucester had inveigled by his dissembling into his grasp, was immediately executed on a log of wood which lay accidentally in a court of the Tower.

As an apology for this summary outrage, the protector sent for the mayor, aldermen and leading citizens of London, on whose concurrence he founded his chief hopes of success, and, besides a hypocritical speech, he issued a proclamation which was read throughout the city. This proclamation, says Sir Thomas More, in his life of Edward V., was, although got up in such haste, in such good style of composition, at so great length and so beautifully engrossed on parchment, that, as was sarcastically observed by a citizen, it seemed certainly penned in the spirit of prophecy. This apology



failing in its intended effect, Gloucester tried other measures to engage the aid of the citizens, and made their lord mayor Sir Edmund Shaw a privy councillor; by which means he obtained the interest of Dr. Ralph Shaw, his brother, a very eloquent and popular preacher, who abused his faculties and his calling by preaching to the citizens at St. Paul's Cross in favour of the usurper.

The impression intended to have been made on the citizens, by this sermon, having failed in its object, a new expedient was resorted to. Orders were sent to the lord mayor, who had become a complete tool of the protector's, to convene without delay a common hall. This meeting was accordingly held, but Mr. Norton has rescued the citizens from a part of the obloquy that has been attached to them for this act, by the discovery\* that it was a meeting out of the common course, and not regularly convened according to the statute. No entry of it is therefore to be found in any of the city books, although every other in Richard's protectorate and reign are duly entered. The plausible speech of the Duke of Buckingham and the conduct of the citizens on this memorable occasion are well known and need not be repeated in this brief abstract of civic history. The result was, that Richard was proclaimed king, and his first act of sovereignty was the murder of his two nephews, one of them being his king, to whom he had twice sworn fealty.

The great body of the citizens returned to their homes in grief, but the members of the corporation attended the usurper's coronation, with the lord mayor as cup bearer, in great pomp. Their claim in this particular, it would appear, was formally allowed and still remains on record in the town clerk's office. The new king, Richard III., to testify his gratitude for this honour, took up his residence among the citizens at Baynard Castle.

The death of Richard III., in the memorable battle of Bosworth Field, placed his successful rival, the earl of Richmond, on the throne of England, with the title of Henry VII. The first act of the new king was to enter the capital, and he was met on his way by the lord mayor, aldermen and chief citizens at Highgate, and received in Shoreditch by the principal corporate companies in their formalities. Henry, however, entered the city in a close litter, and did not condescend to court the suffrages of the corporation, whose conduct to his predecessor could not much have gratified him; but proceeded direct to St. Paul's, where he returned public thanks for his great and auspicious victory, and deposited the standards taken in the battle. Having taken up his residence at the bishop's palace, on the following day he assembled a council and solemnly renewed the oath he had previously made before the battle of Bosworth.

\* Norton's Com. p. 170, n.

In the session of parliament held in 1487-8, the jurisdiction of the lord mayor of London, and his successors, over the river Thames was confirmed; and although the citizens were liberal in their loans, benevolences and other contributions to the king's necessities, less cordiality subsisted between the monarch and his good citizens of London in this reign than in almost any other in our history. Yet upon one occasion the king gave the citizens a grand entertainment in Westminster Hall, and conferred the honour of knighthood on the lord mayor.

On the 4th of October, 1501, Katherine of Arragon, infanta of Spain, landed at Plymouth, and made a grand public entry into the city on the 12th of November. The corporation received the princess with due honours and splendour, and, on the 14th of the same month, she was married in St. Paul's Cathedral to Arthur, prince of Wales, in the presence of the lord mayor and chief citizens, who were subsequently entertained in the great hall of the bishop of London's palace. The newly married couple resided for a few days in the city, and were then escorted by the lord mayor, aldermen and the corporate companies in their splendid barges to Westminster.

In the year 1502 king Henry took down the old and decayed lady chapel at the east end of Westminster Abbey and a tavern that adjoined it, and erected on their sites the splendid mausoleum that bears his name. The river Fleet was also this year cleansed out, widened and made navigable to Holborn Bridge; and about five years afterwards Dean Collet founded that excellent institution St. Paul's School, which has been recently augmented, and the school-house rebuilt by the Mercers' Company, his trustees.

On the 22nd of April, 1509, the king died at his palace of Richmond, leaving an unexampled treasure in money, jewels and plate locked up in its vaults, and was immediately succeeded by his eldest surviving son, who was proclaimed the next day with the usual solemnities, and with the style and title of king Henry VIII. The new king, shortly after his proclamation, married the widow of his deceased brother Arthur, and proceeded with his queen from the Tower to Westminster through the city, the streets, houses and public buildings being splendidly decorated.

The new king, imitating the conduct of some of the eastern monarchs, in 1510 went into the city in the garb of a yeoman of the guard, to witness the grand cavalcade of the city watch on the eve of St. John. He was so pleased with the ceremony, which, twice in every year, was accompanied by the lord mayor and city officers in state, that he returned on St. Peter's eve, with his queen and the principal nobility. The procession, which was very grand, was illuminated by nearly a thousand large lanterns fixed on the ends of long poles. The whole formed a grand sight and gave the highest satisfaction to the royal pair.







ST. JAMES'S PALACE, PALL MALL.



In this reign may be dated the commencement of what may be called an English royal navy, of ships of war, established by the government for the national defence. The fraternity of the Trinity House was instituted in 1512, and the dock yards of Woolwich and Deptford established. In the following year the batteries or forts at Gravesend and Tilbury were first constructed as a defence for the upper part of the Thames. In 1523 the city ditch was again cleansed, the fortifications looked to, and other public improvements effected.

In 1522 the Emperor Charles V. arrived in England on a visit to king Henry, who met him at Dover, and accompanied him to Greenwich. On their arrival in the city, the lord mayor, aldermen and sheriffs, in all their formalities, attended by the principal citizens on horseback, received them with a magnificence that would be almost incredible, did we not know from incontestible authority the pompous habits of the age of Henry VIII. The emperor was conducted to Blackfriars, and the princes and nobility of his retinue to the new palace at Bridewell. The king and queen of Denmark also paid the king a visit in this year, and were as splendidly received and lodged by the citizens. St. Peter's eve occurring during their stay, their majesties went to the King's Head in Cheapside, to witness the splendid ceremony of mustering the city watch.

Shortly after this period, Henry, by the advice of his minister Wolsey, ordered a survey of the kingdom, in order to take a tenth of the property of the laity, and a fourth of that of the clergy; but the opposition raised to this measure by the citizens rendered it necessary to avoid a rigid exaction. The sum thus raised being insufficient, a parliament was summoned and met at Blackfriars on the 15th of April, 1523; but the supplies demanded were granted so unwillingly, and with such restrictions, that no parliament was called for seven years after.

By an act of parliament of the fourteenth and fifteenth of Henry VIII., c. 2, the jurisdiction of the city corporations was to extend two miles beyond the city, namely, the town of Westminster, the parishes of St. Martin in the Fields and our Lady in the Strand, St. Clements Danes without Temple Bar, St. Giles's in the Fields, St. Andrew's in Holborn, the town and borough of Southwark, the parishes of Shoreditch, Whitechapel, St. John's Street Clerkenwell, and Clerkenwell, St. Botolph without Aldgate, St. Katherine's near the Tower, and Bermondsey.

Such were the suburbs of our great metropolis in 1524. They were greatly detached, and the intervals were principally public fields. The Strand was then occupied by mansions and dwellings of the nobility, which were surrounded by large and splendid gardens; and a considerable portion of the parishes of St. Martin and St. Giles were literally, as they are still called, in the fields, as were also a great portion of the city of West-



minster, and the parishes or villages of Clerkenwell, Shoreditch, and Whitechapel, and the borough of Southwark.

The plague raged so fiercely in London, towards the latter part of this year, that the King and his court removed to Eltham; Michaelmas term was adjourned, and the city was so deserted by its inhabitants, that the ensuing Christmas was denominated, from its lack of usual mirth and festivity, "the still Christmas."

Wolsey being appointed ambassador extraordinary to the French court, in 1527, made a pompous departure from the city, attended by a numerous train of the chief nobility, gentry, and clergy, to the amount of twelve hundred horsemen; and in the same year two ambassadors extraordinary arrived from the court of France, and made a grand public entry into the city. They were lodged in the bishop of London's palace, and liberally entertained by the lord mayor and corporation.

The rumour of the king's intended divorce from queen Katherine was so ill received by the citizens of London, on the arrival of cardinal Campeijus as joint commissioner with Wolsey for that purpose, that insurrections were apprehended. To allay this feeling, the king addressed a numerous assemblage of nobles, prelates, the lord mayor, aldermen, and principal commoners of the city, in the hall of his palace of Bridewell.

The behaviour of the citizens, in the measure of Henry's attempt to throw off the power of the papal yoke, so pleased the king, that he granted them extended powers, by his last charter dated the 13th of April in the 22nd year of his reign, which is preserved in the impeximus charter of Charles II.; and commanded a general muster of the defensible men of the city, whom he reviewed in the fields between Whitechapel church and Stepney. The lord mayor, aldermen, recorder, and sheriffs, attended the muster, accoutred in white armour, and black velvet coats embroidered with the city arms, with gold chains about their necks, velvet caps on their heads, and gilt battle axes in their hands, attended by pages, servants, and a great number of the citizens on horseback superbly dressed. They passed in review before the king and his splendid court, who expressed themselves abundantly satisfied with their martial appearance.

On the public declaration of the marriage of the king with Anne Boleyn, Henry ordered the lord mayor and citizens to make preparations for conducting her from Greenwich by water to the Tower; and that the city might be decorated on her proceeding the following day to Westminster, to be crowned. This was performed with all the corporation's wonted magnificence and splendour, aided by all the city companies and principal citizens. The queen was highly pleased with the magnificence of the procession, and, on her arrival, returned the mayor and citizens her sincere thanks for their pompous attendance.



An act of parliament was passed, in 1534, for paving the west-end of the high street in London, between Holborn and Holborn bridge, and also the streets in Southwark; and in the following year the common council granted two-fifteenths towards defraying the expenses of bringing water from Hackney to Aldgate, where a conduit was erected for the use of the eastern part of the city.

In the same year, Henry assumed the title of supreme head of the church; and, in order to show his title thereto, beheaded Fisher bishop of Rochester, and Sir Thomas More, for denying his supremacy. In May 1536 he imprisoned and beheaded his second queen Anne Boleyn (at which horrible murder, the lord mayor, aldermen, and sheriffs were compelled to attend), and married on the next day Jane Seymour, who died in the October following, twelve days after the birth of Prince Edward.

In the year 1538 the common council passed an act for the better regulation and preservation of the navigation of the Thames; and other regulations were made by the citizens for the improvement of the city and its liberties. In the following year, the king, fearing that some of his continental neighbours, stirred up by the pope, might attack his dominions, put himself in a state to receive them:—and, among other means of defence, ordered all his subjects from the age of sixteen to sixty to be mustered. He also issued a similar commission to the lord mayor of London, Sir William Foreman, who immediately mustered the citizens of those ages at Mile-end. This was the greatest muster ever made by the citizens of London previous to those of the volunteers during the French revolutionary war, consisting of three divisions of five thousand men each, exclusive of pioneers and other attendants. They marched in martial order through the city to Westminster, where they were reviewed by the king and the nobility, who expressed great satisfaction at their splendid and soldier-like appearance.

On the public entry of the Princess Anne of Cleves, Henry's new bride, she was met on Blackheath on the 3rd of January, 1540, by the king, accompanied by the lord mayor, aldermen, and citizens of London, with all the foreign merchants resident in the city, and escorted in grand state to the royal palace at Greenwich. The royal pair were conveyed in the grand city barges, with the lord mayor and chief citizens, to Westminster, where they were married, and in a few months after divorced. On the 8th of August, of the same year, Catherine Howard, to whom the king had been some time privately married, was publicly declared queen of England.

About this time Robert Brocke, one of the king's chaplains, invented the method of making leaden pipes for conveying water under ground, without the use of solder, and Robert Coope, a goldsmith of the city, was the first who made them, and put the invention in practice. In 1541 an act of parliament was passed for paving the street leading from Aldgate



to Whitechapel church, the upper part of Chancery Lane, the way leading from Holborn Bars to St. Giles's in the Fields, as far, says the statute, as any habitation is on both sides of the street, Gray's-Inn Lane, Shoe Lane, and Feuters (now Fetter) Lane. At this period, says Hakluyt, the merchants of London had extended their foreign trades to the Brazils. On the 12th of February 1542 Henry beheaded another of his queens, Catherine Howard, and her confident lady Jane Rochfort, on Tower Hill.

In consequence of a scarcity this year, the common council of London passed an act restraining the lord mayor from having more than seven dishes at dinner or supper, the aldermen and sheriffs being limited to six, the sword-bearer to four, and the mayor's and sheriff's attendants to three, with other laws against luxurious feasting.

The parliament of this year passed two acts relative to the city, one for the better paving of such parts of the city and suburbs as were omitted in the former act, and the other for the embanking and dividing Wapping Marsh. In 1541 Tilbury Fort was built of stone, being previously only a mud fort, and a battery opposite to it at Gravesend, and the city was this year visited with a violent attack of the plague, that carried off many of its inhabitants. In 1545 the twelve chief companies of the city advanced the king a large sum on a mortgage of certain of the crown lands, and alderman Read, who had refused a benevolence, was sent as a common soldier into Scotland. In the same year the citizens raised and completely fitted out a regiment of 1000 foot soldiers, as a reinforcement to the army in France.

On the conclusion of a peace between England and France, it was proclaimed and commemorated in the city with great splendour on Whitsunday 1546 ; and on the arrival of the French ambassador in the August following, who landed at the Tower wharf, he was met by the lord mayor, aldermen and citizens, and conducted to the bishop's palace, where he was presented by the city with four large silver flagons richly gilt, besides wine and other costly gifts.

The king having dissolved, among many others, the priory and old hospital of St. Bartholomew in Smithfield, he founded it anew shortly before his death, and endowed it with a handsome revenue, on condition that the city should contribute an equal sum. This proposal being accepted, the new foundation was incorporated by the name of "The hospital of the mayor, commonalty and citizens of London, governors for the poor, called Little St. Bartholomews, near West Smithfield."

Shortly after this act of charity, king Henry VIII. died, on the 28th of January 1547, and was succeeded by his son Edward VI., then in the ninth year of his age. His maternal uncle, whom he created duke of Somerset, was chosen protector of the kingdom, and guardian of the youthful king. The lord protector commenced his office by knighting the



king, who being qualified took the sword of state, and conferred a similar honour upon the lord mayor, Sir Henry Hobblethorn.

The reformation in religion now assumed a more steady aspect than in his turbulent father's reign. The rood, and other emblems of popery, were formally removed from St. Paul's. The gathering of the city watch, that had been put down by Henry, was revived in all its ancient splendour by Sir John Gresham, then lord mayor.

The city, together with the nation at large, disliking the administration of Somerset, after many bickerings, deputed alderman Sir Philip Hobby to remonstrate with the king, who in consequence committed the lord protector to the Tower, to which place he was conducted by the citizens with marks of exultation. In the year 1550 the king granted a charter which conveyed to the city, in the most ample terms, a very extensive property in Southwark, the manor and all manorial rights over it, together with a large jurisdiction, both civil and criminal. This valuable estate, says Edward Tyrrell, Esq.\*, deputy remembrancer of the city, has been considered as applicable to the maintenance of London Bridge, and is now charged with the payment of a large sum for rebuilding the present bridge. No trust of this nature, continues this eminent legal authority, is mentioned in the charter; and, after payment of the existing charges, the estate ought to revert back to the corporation.

The citizens in 1551 joined in security to the bank of Antwerp for money advanced to the king; and having purchased, with the manor of Southwark, the hospital of St. Thomas the Apostle, they repaired and enlarged it at a considerable expense. The king, in return, incorporated the lord mayor, commonalty and citizens of London, governors of the hospital, together with those of Christ and Bridewell: the former for the relief and education of young and helpless children, and the latter for the lodging of poor wayfaring people, the correction of vagabonds and disorderly persons, and for providing them with work.

On the 6th of July, 1553, the young king died, leaving a will, which set aside his sisters, Mary and Elizabeth, and left the crown to the lady Jane Grey. Some preparations were made to carry this into effect; but, as the sense of the nation was against disturbing the succession, the council met at Baynard's Castle, when, after consulting the lord mayor, aldermen, and recorder, they all proceeded to Cheapside, where they proclaimed the princess Mary, daughter of king Henry VIII., queen of England. After which ceremony they proceeded to St. Paul's, where the Te Deum was sung in commemoration. On the 3d of August the new queen made her public entry into the city, preceded by the lord mayor in a crimson velvet gown, bearing a golden sceptre.

\* In his notes to Norton's Com. p. 500.

Although the queen promised liberty of conscience in religion to all her subjects, she restored the papist Bonner to the see of London, whose chaplain in a sermon at St. Paul's took leave to cast reflections upon the memory of the deceased king Edward. This so incensed the Londoners, that they hissed the preacher, pelted him with brick-bats and stones, and one of them threw a dagger at him with so good an aim that it stuck in the pulpit.

In the first year of her reign, Mary demanded a loan of £20,000 from the city, which was levied upon the aldermen and 120 of the chief commoners. On the last day of September in the same year the queen rode in great state from the Tower, through the city, to Westminster. The citizens received her with such respect, that on her alighting at the palace at Whitehall she publicly thanked the lord mayor. On the following day she was crowned with the greatest magnificence, the lord mayor and twelve of the chief citizens officiating as chief butler; for which service the mayor received a gold cup and cover, weighing seventeen ounces, as his fee.

The proposed marriage between the queen and Philip of Spain was first publicly announced by the lord chancellor, to the lord mayor, aldermen, and forty of the principal commoners, who were summoned to attend the privy council for this purpose. This announcement occasioned the commotion called Wyatt's rebellion, in which queen Mary had great reason to apprehend the entire defection of the city, whose power and influence she so much dreaded, that she suddenly repaired in person to the Guildhall, where she was met by the lord mayor, aldermen, sheriffs, and the chief of the city companies. She harangued them in a long and soothing speech, which had a good effect, and she left the city in the care of the lord mayor and the lord Howard.

The termination of this rebellion, which, however, was not accomplished without much bloodshed, was followed by dreadful scenes of persecution. The city jury, who acquitted Sir Nicholas Throckmorton at Guildhall, were commanded to appear before the council, and fined £500 each.

The marriage, however, took place, and the royal couple made a public entry into the city, which was sumptuously adorned, and they were received with great testimonials of attachment.

At this period of the civic history, the expenses of serving the public offices had become so great that many of the principal citizens retired from the city rather than incur them. The common council therefore restrained them by a sumptuary act, which regulated the economy of every festival, and added for the first time an allowance out of the city chamber to the lord mayor, in alleviation of his charges in entertaining his fellow citizens on lord mayor's day. The allowance thus granted in consideration, as the act expresses it, of the great annual expense of the mayor and sheriffs, in



providing a sumptuous entertainment at Guildhall on lord mayors' days, and for the honour of the city, was the sum of £100 a year.

Such a raging fever occurred in London towards the end of the year 1555, that great numbers of the citizens were carried off, and, among others of the higher classes, seven aldermen fell victims to its ravages within ten months. In the year 1557, says the author of *The Present State of England*, a work printed in 1683, drinking glasses were first manufactured in England. The finer sort were made in Crutched Friars, and fine flint glass, nearly equal to that of Venice, was first made about the same period in the Savoy near the Strand.

In March 1558 the queen borrowed of the chief city companies the sum of £20,000 on the security of certain lands, and allowed them twelve per cent. annual interest thereon. In the November of the same year queen Mary departed this life, and was succeeded by her sister the princess Elizabeth, who was proclaimed queen in London with the usual formalities and with great demonstrations of joy. The lord mayor, aldermen, sheriffs, and commonalty of the city met their new sovereign at Highgate, in her way from Hatfield, and conducted her with great pomp to the tower of London. On the 14th of January following the queen rode through the city to Westminster, and was addressed by the recorder in the name of his fellow citizens.

On the 4th of June, 1561, the spire of St. Paul's cathedral was struck by lightning and consumed; and in 1563 the plague again broke out in London with great violence. The first manufacture of knives in England, says the before quoted author of *The Present State of England*, was established in the same year by Thomas Matthews, a cutler on Fleet Bridge. The English company of merchant adventurers obtained a charter in the year 1564 from queen Elizabeth, which constituted them a body politic, and gave them many important privileges.

In 1566 Sir Thomas Gresham, an opulent city merchant, built his celebrated exchange, which was subsequently named royal by the queen. At his death he bequeathed it to the mayor and citizens of London for ever. The advantages which the city offered to foreigners were such, that in 1580 the numbers of Dutch, French, and Italians, had so increased that the lord mayor and aldermen remonstrated to the queen against the vast increase of new buildings and number of inhabitants within the city and its suburbs. Her majesty therefore issued a proclamation, by which it was forbidden to erect any new building within three miles from the city gates, where no former house could be remembered to have been by any one living.

The tide machinery at London Bridge, for raising water for the supply of the inhabitants, was erected in 1582 by an ingenious German of the name of Peter Maurice, who received great encouragement from the corporation.

During the period of the threatened Spanish invasion, the citizens of London aided the public cause by supplies of soldiers, money, and other services of war. Sir Thomas Sutton, the founder of the charter house, an eminent London merchant, frustrated it for one year, by securing all the money in the bank of Genoa, at a considerable loss to himself. In 1589 the corporation lent the queen £15,000, and supplied her with 1000 men; and in 1594 the lord mayor and common council fitted out six ships of war and two frigates, stored for six months, and added 450 soldiers. In the year 1599 the Spaniards threatened a second invasion, notwithstanding the dispersion of their celebrated armada in 1588, and the citizens not only aided the queen as before, but formed an honorary body guard from the most eminent of their body.

Owing to the exorbitant price of pepper and other spices, as charged by the Dutch East India Company, the queen granted a charter in the year 1600 to a company of London merchants, under the denomination of "the Governor and Company of Merchants of London trading to the East Indies," which has since risen to such great eminence both in the commercial and political world.

In Rymer's *Fœdera* (vol. xvi. p. 448) is another proclamation of Elizabeth for restraining the increase of buildings in the metropolis, by which she commands all persons to desist from any new buildings of any house or tenement within three miles of any of the gates of London, unfinished buildings on new foundations to be pulled down, and other restrictive clauses. It is a remarkable circumstance, that, notwithstanding the readiness with which the citizens of London always answered the demands of the queen, she granted them no charter or immunities, nor even confirmed those of her predecessors, during her long reign. In fact, as appears from Norton's *Commentaries*, the citizens had no charters granted them from the fourth year of Edward VI. to the third of James I.; and yet as appears from the custom house lists, published in Anderson's *History of Commerce* (vol. ii. p. 960), London exported at the latter end of Elizabeth's reign three times as much as all the rest of England together.

This great queen died on the 23rd of March, 1603, and was succeeded by king James VI. of Scotland, who was proclaimed in Cheapside by the lord mayor and citizens with the usual pomp and ceremony. Owing to the plague, which raged in this year with great violence, the public reception of the new king was deferred till the following spring, when he was received and entertained by the citizens in a most sumptuous manner.

James also, in imitation of his predecessor, issued a proclamation against the extension of buildings in London, and granted his first charter, which gave the corporation many valuable privileges. In 1607 his majesty granted them a second and more extended charter, wherein, among other





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immunities, he enlarged the limits of the civic jurisdiction by comprising within it the districts of Duke's place, Great and Little St. Bartholomews, Blackfriars', Whitefriars', and Cold Harbour, with a proviso (which they still claim) that the inhabitants of Blackfriars' and Whitefriars' shall be exempt from particular contributions of scot, and watch, and ward, and from the particular offices of constable and scavenger.

In the year 1609 the king assigned the whole province of Ulster in Ireland to the citizens of London, on condition of their establishing an English colony in that country, under the government of a committee of aldermen and common councilmen, which is still continued under the title of the Irish Society of London.

In this reign Sir Hugh Middleton formed that useful undertaking called the New River, which was begun in 1608 and completed in 1613; and in 1611 Sir Thomas Sutton founded the establishment called the Charterhouse, in the ancient convent of Carthusian monks, called the Chartreuse. In the twelfth year of his reign James granted the citizens his third and last charter, which confirmed the admeasurement of coals in the port of London from Yantlet Creek to Staines Bridge. In 1616 the citizens colonized the town of Derry, to which they gave the name of Londonderry, and built the town of Coleraine. In the same year they sent the first civic deputation to Ireland, and presented each of the above named corporations with a rich sword of State.

The lord mayor and citizens took such umbrage at the king's "Book of Sports," which tolerated certain sports on the Sabbath day, that, to show their contempt for his majesty's orders, they stopped one of the royal carriages as it was driving through the city in the time of divine service. This gave great offence to the king, but after some concessions it was passed over.

A resolution having been made of repairing the cathedral of St. Paul, the king, the prince of Wales, and many of the chief nobility went in great state from Whitehall to the city, on Sunday March 26th, 1620. The royal party was met at Temple Bar by the lord mayor, the aldermen, the sheriffs, and the rest of the corporation, and attended the cathedral, where divine service was performed, and measures were concerted for the execution of this great work, which was afterwards so splendidly executed by that able architect, the celebrated Inigo Jones.

In the year 1624, an act of parliament was passed to make the river Thames navigable for barges, lighters and boats from London to Oxford; and on the 27th of March 1625 king James died at his favourite residence at Theobalds, near Cheshunt in Hertfordshire. This circumstance being known, the lord mayor, aldermen, sheriffs and common council repaired to Ludgate, where they met the privy council and the young king, whom they proclaimed with the usual ceremonies.

The coronation and public entry of the king and his bride, to whom he had been married but a few days, was postponed as in the former reign on account of the plague, which again ravaged the metropolis. Charles had scarcely began to reign, when dissensions arose between him and the citizens, twenty of the principal of whom he imprisoned for refusing a loan of money. The disputes between the king and the citizens continued during the whole of his unhappy reign, and the levying of ship-money was a fruitful source of continual warfare between his ministers and the citizens. In 1636 an order was sent from the privy council commanding the lord mayor and aldermen to shut up all the shops in Goldsmith's Row, namely, the south side of Cheapside and Lombard Street, that were not occupied by goldsmiths. This order not being complied with, it was backed by a decree of the court of star-chamber. The citizens paid no regard to either of these orders, and the king sent farther orders and farther threats, which were equally disregarded.

Notwithstanding these disputes, the corporation received a charter from the king, for which they paid a large sum. It recites and confirms all the preceding charters from William the Conqueror to his own time, and grants the citizens farther immunities. This charter was not long respected; for in 1639 the ministry commenced a suit in the court of star-chamber against the lord mayor and citizens, which took from them all their dearly purchased possessions in Ulster, and they also amerced them in a fine of £50,000. The parliament however interfered, and obliged the king to annul the decree and to confirm the grant of his father to the citizens. The city being called on in the year following to raise a large body of men, to serve against the Scots, a rising of the city apprentices took place, who marched to Lambeth in order to murder the archbishop of Canterbury, and, being afterwards joined by above 2000 of the populace, they rushed into St. Paul's, drove out the high court of commissioners, and tore up all the benches, exclaiming no bishops! no high commission.

Such like turbulent scenes, between the king and the citizens, were of constant recurrence. The court amerced the corporation and imprisoned some of its aldermen for refusing compliance to its arbitrary commands. At last the differences between them arose to such a height that the king forbade the citizens from presenting any petition to him concerning redress of grievances.

On the king's return from Scotland, he was received by the lord mayor and corporation, with great distinction. After dining with them at Guildhall, the king embraced the lord mayor at parting, and invited him and the rest of the aldermen to his palace at Whitehall the ensuing day; where he made the lord mayor a baronet, and knighted all the aldermen who attended.

Notwithstanding this apparent cordiality, the king almost immediately



afterwards deprived the citizens of their command over the Tower, and appointed one of his own officers to govern it. On the dispute between the king and the house of commons, when he attempted to seize five of its members in person, they fled to the city for protection. The citizens armed themselves in their defence. The king came into the city and demanded the impeached members of the common council, who with great firmness refused to deliver them up. The citizens delivered this refusal by way of remonstrance, directed to the king, from the lord mayor, aldermen, and common council.

The grand committee appointed by the house of commons, to deliberate on the state of the nation, assembled for safety in Guildhall, and afterwards accompanied the five accused members in great state to Westminster, where they were received by the city trained bands, who were publicly thanked for their services, and ordered to attend the house daily. After Charles's departure from the metropolis, the parliament demanded large supplies of men and money from the corporation, and on its refusal they committed the lord mayor, Sir Richard Gurney, to the Tower.

Shortly after the battle of Edgehill, the common council passed an act for fortifying the city, which was done with such despatch, that a rampart, with bastions, redoubts and other bulwarks, was shortly erected round the cities of London and Westminster, and the borough of Southwark. The citizens took such a decided part in the civil war between Charles and his parliament, that, on hearing of a proposed reconciliation, the lord mayor convened a court of common council, who presented a petition to the house of commons against any accommodation. They also in 1644 sent two well provided regiments to the assistance of Sir William Waller, the parliamentary general.

After the decisive battle of Naseby had secured the triumph of the parliamentary army, both houses of parliament attended a thanksgiving sermon at Christ Church, Newgate Street, and were afterwards entertained by the corporation. The victorious party kept up the best possible terms with the citizens, who aided them by loans and contributions. When the house of commons had become openly a tool of Cromwell, and threw off the mask, violent quarrels took place between the leaders of the parliamentary faction and the corporation. At the trial of the king, several of the leading citizens were appointed among the number of the king's judges, but, after his condemnation and death, many of the aldermen absolutely refused to proclaim a commonwealth.

On this overthrow of our ancient monarchy, the house of commons usurped the supreme power, and commanded the lord mayor to proclaim an act for the abolition of monarchy. This was peremptorily refused, and the house immediately committed the refractory mayor to the Tower, fined him £2000, and degraded him from his office. Cromwell however, finding

it to his interest, became reconciled with the citizens, and borrowed a large sum of money from them to defray the expenses of his expedition to Ireland. On the installation of the usurper, at Whitehall, the lord mayor and entire corporation attended the ceremony, and invited the protector to a grand entertainment, who in gratitude returned thanks to his faithful citizens, and conferred the kingly honour of knighthood on the lord mayor.

Cromwell and the citizens remained on fair terms till the protector's death, on the 3rd of September, 1658, when the lord mayor and the privy council proclaimed his son Richard lord protector of the kingdom. Disputes between the new protector and the citizens soon began, and the city was forthwith put into a posture of defence. The council of state ordered general Monk to take possession of the city with his army, who, however, after a slight attempt at destroying the gates, endeavoured to keep on good terms with the citizens, who, in return, elected him major general of their forces.

Monk and his party, finding all things ripe for the restoration of the exiled monarch, sent him an invitation to return to his dominions. The king sent grateful answers to the parliament and his friends, and a letter to the lord mayor, aldermen, and common council, who immediately sent fourteen of their body, with a present of £10,000, and an order that Richmond Park, which had been given to them by Cromwell, should be presented to his majesty. The day following he was proclaimed in the city by the lord mayor and corporation amidst the universal and joyful acclamations of the citizens. The king received the civic deputies with unfeigned joy and conferred upon them the honours of knighthood. He also confirmed to the city their estates in Ireland, of which they had been illegally deprived by his father, by which tenure the corporation and the twelve chief livery companies still hold them; and conferred upon them that which Mr. Norton emphatically calls a grand *inspeximus* charter. This charter is usually appealed to as the text of the city charters, and is generally called by pre-eminence *the inspeximus charter*. In the same year the Royal Society was established, which has ever since retained its original high rank in science.

In the beginning of May, 1665, London was again visited by the most dreadful of those periodical maladies called the plague, which had so often ravaged this city. This mortality, which swept away upwards of 90,000 persons, has been admirably narrated by Daniel Defoe, to whose interesting pages our readers are referred for the particulars of its melancholy details.

In the following year occurred that dreadful visitation the great fire of London, which, although it was at the time a great calamity and public loss, may be truly considered as a benefit to all who have succeeded that



calamitous period. By its means the city was purified from its narrow and incommodious streets and infectious timber houses, and it occasioned a more noble city to rise upon its ruins. The city of Charles II. and of Wren, however it may be surpassed in point of private buildings and magnificent streets, by the improvements of George IV. and the able architects of our day, as the pages and illustrations of this work show, yet exhibits in its beautiful cathedral, and other works of that great architect, buildings of admirable beauty and proportion.

Charles immediately assembled both houses of parliament, who passed an act for erecting a court of judicature to settle all the differences between landlords and tenants; and shortly after, another for rebuilding the city, which contained rules and directions for all persons concerned therein. The court of common council also passed an act for regulating the widths and other details of the proposed new streets and thoroughfares, which was so approved, by the king and privy council, that it was confirmed and directed to be enforced by an order of council on the 8th of May. Many of these orders of council, printed for the only time from a manuscript book of orders, in the life of Sir Christopher Wren by the author of this work, and formerly in his possession, but now the property of professor Soane of the Royal Academy, prove the great zeal of the king and all his court to rebuild the city with splendour; but it was counteracted by private interests and cabals. Many other public acts and edicts, both of parliament and of the common council, were passed for accomplishing this great undertaking; and on the 29th of October 1675, when Sir Robert Viner commenced his mayoralty, the king dined with the corporation at Guildhall, and accepted the freedom of the city from the hands of Sir Thomas Player, the chamberlain.

In 1676 a great part of the borough of Southwark was destroyed by fire, but was rebuilt under the direction of commissioners in a similar style of improvement with those going on in the city of London; which was attempted to be burned a second time in 1679.

After Charles II. found himself secure upon his throne, he began like his predecessors to fleece and punish the citizens, who in return opposed his oppressive measures with great firmness. Party dissensions ran high, particularly against the Duke of York on account of his religion. The king, disliking the proceedings of the corporation, proceeded to still more arbitrary measures, and issued a writ of *Quo Warranto* against the city to try the validity of its charter, asserting that its liberties and privileges were usurped. In the Trinity term following (1683), chief justice Jones pronounced the charter to be forfeited. Eight of the aldermen were degraded, and also the lord mayor, a new one being appointed by the king, to continue during his pleasure. The recorder was displaced by one of the king's partizans, and in fact the city was arbitrarily deprived of all

its rights and privileges. Among the public improvements of this period must be mentioned that about the year 1683 the delivery of letters by the penny post was first established in London, by an upholsterer of the name of Murray.

In 1685 an event occurred which has been of more importance to the population and manufactures of the city, than almost any other during these turbulent times; namely the revocation of the edict of Nantes by Louis XIV. This religious persecution drove eight hundred thousand industrious artizans and manufacturers from France into England. The greater part of these refugees, who were principally silk weavers and dyers, and ingenious manufacturers, settled themselves in the neighbourhood of Spitalfields, St. Giles, and Soho. That faithless and arbitrary monarch Charles II. died on the 6th of February 1685; but his successor James II., who remembered the city's attacks upon him and his religion, did not prove much better. Charles satisfied himself with seizing only the city charters; but James attempted to infringe those of all the corporate companies, whom he conceived to be the most effectual barriers against his premeditated introduction of popery. He imprisoned alderman Cornish, and afterwards hanged him opposite his house at the end of King Street, Cheapside.

Finding himself deserted by almost all his subjects, James began to conciliate the citizens, and on the 6th of October, 1688, restored the city charter by the hands of his chancellor Jeffries, and, at a subsequent court of common council, an order was made to restore the liverymen of the several companies who had been deprived of their privileges.

On the flight of James, and the landing of the Prince of Orange, the lords spiritual and temporal assembled in Guildhall, where they signed and published their celebrated declaration, which sealed the liberties of their country. The Prince of Orange was invited to assist in forming a free government, and in settling the administration of public affairs. This public act was immediately followed by an address from the lord mayor, aldermen and common council, and another from the court of lieutenancy of the city, expressing similar sentiments. Many tumults took place in the city during this state of interregnum; and in one of them the infamous judge Jeffries was discovered in the disguise of a sailor at Wapping, waiting for an opportunity to escape from a country whose justice he had so abused, where he was seized by the populace, and beaten to such a degree, that he shortly after died of his bruises.

On the abdication of James, the Prince of Orange called a council of such persons as had been members of any of Charles the second's parliaments, together with the lord mayor, the aldermen, and fifty of the court of common council, to consult on the settlement of the government; and raised a loan from the city of two hundred thousand pounds to pay the soldiers.



The government being finally settled in the persons of William Prince of Orange and the princess Mary his consort, daughter of the dethroned monarch, as king and queen of England, they were proclaimed in the city with the usual honours, and many acts of courtesy passed between the king and the citizens. He restored the charter of Charles II., under the authority of an act of parliament, and granted them another, which constituted certain of the aldermen justices of the peace within the city, and restored the citizens to all their ancient rights and privileges.

In the year 1694 the establishment of the Orphan's fund took place, and that now great commercial and political corporation the Bank of England was instituted. This year is remarkable also for the death of queen Mary, on which occasion the lord mayor and corporation presented an address of condolence to the king. In 1697 the king visited the corporation on his return from Holland after the treaty of Rhyswick, and was received with cordial and sincere regard.

On the death of James II., in France, the French king caused his son to be proclaimed king in his stead, notwithstanding the late treaty of peace with William. This conduct was so highly resented by the citizens, that they presented a very spirited address to the lords justices who governed in the king's absence.

King William dying at Hampton Court on the 21st of February, 1702, the princess Anne, daughter of James, was proclaimed queen, to the universal satisfaction of the nation. On the great victory over the French, her majesty attended a public thanksgiving at St. Paul's, accompanied by both houses of parliament, when the citizens rendered the ceremony more than usually splendid.

In 1703 the city was doomed to another great calamity; for in the night of the 16th of November there happened the most dreadful storm of wind that had occurred in the memory of man. It began about ten at night, and raged with unabated violence till seven in the morning. The damage done to the buildings of the metropolis was prodigious. The newly built and the then building churches were variously injured, and the damage done in the city alone has been estimated at two millions of money. It was on this occasion, when Sir Christopher Wren being informed that all his new steeples had been damaged, replied with the rapidity of thought "not St. Dunstan's I am sure:" and the mathematical architect was right, for it was almost the only one that was perfectly undamaged.

The standards, colours and other military trophies taken by the duke of Marlborough at Blenheim, having been deposited in the Tower, were escorted in grand procession through the city, and put up in Westminster Hall.

The year 1710 is celebrated in civic history as that wherein fifty new churches were ordered by act of parliament to be erected within the cities

of London and Westminster, two shillings a chaldron being laid on coals to defray the expenses; and 1713 for the peace with France, when both houses of parliament came in procession into the city and joined the lord mayor and citizens in a public act of thanksgiving in St. Paul's cathedral.

Queen Anne died on the 1st of August 1714, when the elector of Hanover was proclaimed king, with the usual solemnities, as George I., and was attended by the corporation. He knighted the leading members and dined in public with them on the following lord mayor's day at Guildhall, when he conferred a patent of baronetcy on the lord mayor, and gave £1000 to the poor debtors.

On the threatened invasion, the city displayed its usual loyalty when ever their king behaved with even tolerable propriety, and the rebellion in Scotland under the earl of Mar was but of short duration. The year 1720 will always be memorable in our history for the celebrated scheme of plunder known by the name of the South-sea bubble, which reduced nobles, merchants, bankers, clergymen, lawyers and tradesmen to utter ruin.

In consequence of the great increase of the western suburb of London, in 1722, the society called the Chelsea water-works company was established by the authority of parliament to supply them with water; and another useful act for the regulation of party-walls, and water-spouts overhanging public streets, was also enacted. In 1724 Guy's hospital, of which an account will be found in our further pages, was built and endowed by a bookseller whose name it bears, and the city increased in wealth and importance.

On the 11th of June 1727 the king died at Osnaburgh in Germany, and was succeeded by his son George II., who was immediately proclaimed by the lord mayor and corporation in the ancient and usual manner, and publicly congratulated by them on his accession to the throne. The king and queen afterwards dined at Guildhall, where they were entertained with great splendour and hospitality. On the 26th of February 1733 the corporation petitioned the house of commons and obtained leave by act of parliament to stop up and arch over Fleet ditch, and subsequently erected Fleet market on its summit, which has been very recently taken down and converted into Farringdon Street. Fleet market was opened on the 30th of September 1737, and was taken down about the same month of the year 1829.

In 1738 the citizens rendered themselves unpopular with the court party by their strenuous and successful opposition to the general excise laws. The miscarriage of this odious measure was celebrated by public rejoicings all over the metropolis, and the effigy of Sir Robert Walpole, the minister who projected it, was burnt amidst great acclamations. Sir Robert retaliated by calling the citizens *a set of sturdy beggars*, and circulated printed lists



of the members of the corporation with the addition of their several trades and companies, in order to bring them into contempt by showing the low nature of the callings of many of them. The citizens again testified their dislike of the premier, by rejecting the senior alderman from the office of lord mayor for voting in favour of the minister.

Until about this period no particular building had been provided for the use of the lord mayor for the time being. Each chief magistrate held his mayoralty either at the hall of his company, or in a private mansion of his own, erected or enlarged for the purpose; of which private mansions there are yet many remaining in the city. This method being found inconvenient, and deficient in appropriate grandeur for the growing importance of the office, the corporation resolved to build a mansion for the use of the lord mayor. After much deliberation the site of Stocks market, which had recently been removed to Fleet market, was fixed upon, and the first stone was laid by the lord mayor (alderman Perry) on the 25th of October, 1739, with great ceremony. It was finished in 1753, Sir Crisp Gascoigne being the first lord mayor who inhabited it. The year 1739 is also celebrated in our history for the establishment and erection of the Foundling Hospital. On the 15th of August, 1741, the king granted the city a new charter, which after reciting the charter of Charles II., and also that of William and Mary (which only appointed certain of the aldermen to be justices, and required either the mayor or recorder to be of the quorum), constitutes\* *all* the aldermen for the time being justices of the peace, and makes the mayor, the recorder, and all those aldermen who have passed the chair, of the quorum. This charter is the last which has been granted to the city.

On the erection of the rebel standard in Scotland by one of the Pretender's sons, a message was sent by the king to the lord mayor and corporation, who waited on his majesty with a loyal address. This was followed on the succeeding day by one from the merchants of the city. The principal inhabitants formed themselves into volunteer corps for the national defence, and the members of the inns of court formed themselves into a regiment under the command of the lord chief justice Welles. The corporation subscribed a voluntary contribution of money, in which they were joined by the quakers, who transmitted warm woollen clothing to the army. The close of this rebellion by the battle of Culloden is well known, and the corporation sincerely congratulated their constitutional king on the happy event. The surplus of the money raised by the corporation, and not required for the public service, was distributed to various useful charities.

On the 18th of December, 1755, the court of common council resolved

\* Norton's Commentaries, p. 530.

to petition parliament for leave to build a new bridge over the Thames at Blackfriars, which was presented on the 13th of January following, and an act of parliament shortly after obtained for that purpose. This period is also celebrated for the establishment of that useful charity, the Marine Society, by the benevolent exertions of Jonas Hanway.

The city experienced another calamity from the ravages of fire, by the total destruction of the timber bridge that was erected over the Thames, while the last important additions, repairs, and improvements were going on. The colours taken from the French at Louisburgh were escorted in grand procession on the 6th of September, 1758, from Kensington Palace to St. Paul's Cathedral, where they were deposited as national trophies; and on the 16th a number of pieces of artillery and mortars taken at Cherburgh were similarly conducted through the city to the Tower.

The first step towards the many recent improvements in the city may be said to have been taken about this time; for at a court of common council held on the 17th of June, 1760 (the same month wherein the first pile was driven for the building of Blackfriars' Bridge), the committee of city lands were empowered to put in execution an act of parliament passed in the ensuing sessions for widening and improving the several streets in the city. Their first work was to open the east end of Crutched Friars into the Minories. The city gates were also sold and pulled down; and the statue of queen Elizabeth, which stood on the western side of Ludgate, was purchased by alderman Gosling, and set up against the east end of St. Dunstan's church in Fleet Street, from which place it will shortly be removed when that ancient edifice is pulled down.

A few days after the king had been waited on with a congratulatory address, by the lord mayor and corporation, on the completion of the conquest of Canada by the capture of Montreal, he expired suddenly, being the 25th of October, 1760, and was succeeded by his grandson George III.

The new king was proclaimed on the following day in the front of Saville House in Leicester Square, his then residence, in presence of the leading nobility and gentry, and the lord mayor, aldermen, and common council, who afterwards proclaimed the youthful monarch with the customary formalities in the usual places within the city.

No reign has ever been of more importance in our history than that of George III., whether it be considered for its duration, its military and political struggles, or the great improvements in the public and private buildings that have taken place in the metropolis: improvements, however, that are honourably rivalled by those of our present king.

The mayor and corporation attended the coronation of the king and queen, and their majesties conferred the honour of dining with them in public at Guildhall. The court of common council erected a statue of the king in the Royal Exchange, and voted portraits of their majesties to be put up in



Guildhall ; other civilities and courtesies passed between the new king and the citizens, which were not of longer duration than those of their predecessors. On the 12th of August, 1762, the queen gave birth to a prince, his present majesty, and on the 14th the lord mayor, aldermen, and common council, waited on the king with a congratulatory address.

Shortly after this event, the first disputes between the king and the citizens began by the arrest of John Wilkes, under the authority of the now exploded system of general warrants. These disputes continued for a length of time, with little credit and less profit to either party.

Among events of more peaceful and lasting interest, the common council voted £500 to the Society of Arts in the Adelphi, and the king established the Royal Academy of Arts. On the 14th of May, 1770, the lord mayor (Beckford) laid the first stone of the new prison of Newgate, which was the last public act of that eminent person's life, whose merits were acknowledged by his fellow citizens in erecting a bad statue in Guildhall to his memory.

About this period the corporation got into a dispute with the house of commons, whose authority in the city they denied by refusing to execute their warrants, and even by discharging the prisoners that were arrested by them. The house resented this contempt by committing the lord mayor (Crosby) and alderman Oliver to the Tower. The conduct of these two magistrates was so much approved by the common council that a vote of thanks was given them, and a committee was appointed to conduct their defence at the expense of the city. At the prorogation of the parliament they were liberated as a matter of course, and the procession from the Tower to the Mansion House partook of the nature of a triumph.

In the year 1777 the angry feelings which had been playing about the political horizon, between the British colonies in America and the mother country, began to assume a more decided feature, and the citizens of London took an active part in the discussions. Warm disputes also arose relative to the right of impressing seamen within the city, which was strenuously opposed by the corporation. The civil war which now raged between England and her American colonies was opposed by the citizens in every possible way, and the opponents of government were flatteringly received in all their public meetings. John Wilkes was elected chamberlain of the city on the 22nd of November, 1779, by a very large majority.

In the following year the city was disgraced by those memorable riots which had religion for their pretended basis. Its principal leader, lord George Gordon, was at length committed to Newgate, and the peace of the city re-established. The lord mayor, alderman Kennett, was tried for his misconduct during these disgraceful scenes and found guilty.

Owing to reasons which have never been publicly acknowledged, the health of the king suffered extremely, and his majesty's mental powers sank under their exertions. This occasioned great and real public grief; for the private virtues of George III. were acknowledged by all classes of his subjects. The corporation and members of the city took part with the ministry in the memorable regency question, which was suddenly put an end to by the king's recovery. On the 10th of March, 1789, the day on which his majesty's recovery was officially announced to the public, the whole metropolis was splendidly illuminated, and all ranks joined in congratulations. On the 19th the corporation presented a loyal and sincere address, and on the 23rd of April his majesty, accompanied by the queen, the royal family, both houses of parliament, and the whole corporation of London, attended a public service at St. Paul's cathedral, to return thanks for his recovery. The procession from Westminster, and the reception in the city, were equally grand and suitable to the occasion.

The next occurrences that are memorable in the city history are the long revolutionary war with France, the peace, the popular regency and peaceful reign of our present king, during which period the metropolis has received those splendid improvements that are the subjects of our other volume. "It is true," says Mr. Norton in his commentaries, "that many events, exciting intense temporary interest of a political nature, have from time to time agitated the city; but as none of them produced a lasting, if any, effect on its genuine corporate privileges or constitution, it is conceived the history of them may be properly left to those volumes which have treated of them at large."







Engraved by W. H. Sturt

# BANK OF ENGLAND

TO THE GOVERNOR & DIRECTORS OF THAT NATIONAL ESTABLISHMENT. THIS PLATE IS RESPECTFULLY DEDICATED.

Published March 31st 1827 by Jones & Co. in Queen-Street, Strand, London

De Witt T. H. Sturt



# METROPOLITAN IMPROVEMENTS.

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## INTRODUCTORY CHAPTER.

Lo ! numerous DOMES, a BURLINGTON confess.  
For KINGS and SENATES fit, the *Palace* see !  
The *Temple* breathing a religious awe ;  
E'en fram'd with elegance the plain retreat,  
The *Private Dwelling*. Certain in his aim,  
Taste never idly working, saves expense.  
Lo ! *Stately Streets*, lo ! *Squares* that court the breeze,  
Lo ! rayed from cities o'er the brightened land,  
Connecting sea to sea, the *solid Road*.  
Lo ! the *proud Arch*, no vile exactors stand,  
With easy sweep, bestrides the chasing flood.

THOMSON.

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VAST AND ENCREASING IMPROVEMENTS—CULTIVATION OF ARCHITECTURE OF NATIONAL IMPORTANCE—ARTS AND ARTISTS PATRONIZED BY THE WISEST AND GREATEST MONARCHS—EARLIEST IMPROVEMENTS OF LONDON—PARISH OF MARY-LE-BONE—REGENT'S PARK—ORIGINAL GRANTS, &c.—GEOGRAPHICAL BOUNDARIES—MR. NASH'S PLAN—VILLAGE OF MARY-LE-BONE—VARIOUS EMPLOYMENTS—NEW CHURCHES, CHAPELS, &c.—TOUR OF THE NEW PARK—ENTRANCE LODGES—TERRACES—VILLAS, &c.—CRITICAL AND HISTORICAL REMARKS.

AUGUSTUS made it one of his proudest boasts, that he found Rome of brick, and left it of marble. The reign and regency of GEORGE THE FOURTH have scarcely done less, for the vast and increasing Metropolis of the British empire : by increasing its magnificence and its comforts ; by forming healthy streets and elegant buildings, instead of pestilential alleys and squalid hovels ; by substituting rich and varied architecture

and park-like scenery, for paltry cabins and monotonous cow-lairs ; by making solid roads and public ways, scarcely inferior to those of ancient Rome, which have connected the extremest points of the empire, and have brought its provinces and sea-ports, many days journey nearer to the Metropolis, instead of the miry roads through which our respected ancestors ploughed their weary ways, from London to Bath, “by the blessing of God, in four days ;” and, by beginning, and continuing with a truly national perseverance, a series of desirable improvements, that bid fair to render LONDON, the ROME of modern history.

So rapidly indeed are these improvements taking place around us, that the absence of a few months from London, produces revolutions in sites, and alterations in appearances, that are almost miraculous, and cause the denizen to feel himself a stranger in his own city.

Could our late revered monarch, the first English sovereign who had the taste to patronize arts and artists, since the days of the elegant minded patrons of Rubens, Vandyck and Inigo Jones, revisit the country of his birth and of his love ; and witness the gigantic alterations and tasteful improvements that have been so rapidly and effectually made, under the auspices of his illustrious son and successor ; he would be lost amid the architectural wonders (the merits of which he was so able to appreciate) of that very Metropolis, in which he lived and reigned for more than half a century.

The business of this work is to record and describe the “wonderful alterations” that have taken place in those comparatively short periods ; and have rendered the present æra THE AUGUSTAN AGE OF ENGLAND.

Among the glories of this age, the historian will have to record the conversion of dirty alleys, dingy courts and squalid dens of misery and crime, almost under the walls of our royal palaces, into “stately streets,” to “squares that court the breeze,” to palaces and mansions, to elegant private dwellings, to rich and costly shops, filled with the productions of every clime, to magnificent ware-rooms, stowed with the ingenious and valuable manufactures of our artisans and mechanics, giving activity to commerce with all the enviable results of national prosperity. Fields, that were in our times appropriated to pasturage, are



now become the gay and tasteful abodes of splendid opulence, and of the triumphs of the peaceful arts.

The greatest statesmen and philosophers have ever considered the cultivation of architecture, and the building and adornment of cities, as of primary and political importance. Plato attributes the origin of legislature to the cultivation of the arts. Public buildings are the most lasting and effective ornaments of a country; and, at the same time, the cheapest that a people can obtain. By their means nations are established, and obtain “a local habitation and a name;” by them are opulent and ingenious foreigners attracted; and, in most cases, more money is brought into a country than all the cost that was originally expended in their construction. It was so at Versailles, as every body knows; and similar causes will always produce similar effects. Such works not only attract great and wealthy foreigners, but at the same time they increase commerce, create wealth, give employment to the labourer, the artisan and the artist; and make a people love their native country; which is a passion that is the parent of all great actions that conduce to the public wealth.

The most learned and philosophic architect, that perhaps ever lived, Sir Christopher Wren, in allusion to such subjects, says,\* “The emulation of the cities of Greece was the true cause of their greatness. The obstinate valour of the Jews, occasioned by the love of their temple, was a cement that held together that people, in former ages, through infinite changes. The care of public decency and convenience was a great cause of the establishment of the low countries, and of many cities in the world. Modern Rome subsists still, by the ruins and imitations of the old; as does Jerusalem by the temple of the sepulchre, and other remains of Helena’s zeal.”

In this opinion of eminent statesmen and philosophers have the greatest princes and monarchs ever coincided. They have invariably distinguished themselves by a just and honourable patronage of the arts, of literature, of philosophy, of science, and of the other heaven-directed workings of the human mind. It has, fortunately for humanity, almost always happened, that the greatest men of every kind, in art, in literature, in philo-

\* See ELMES’S *Life of WREN*, Appendix, p. 119

sophy, in science, in politics, and in warfare, have generally been contemporaries, and flourished resplendently in a comparatively short period of time.

When Apelles, Praxiteles, Lysippus and other eminent artists flourished in Greece, her greatest poets, orators, and philosophers were alive; and Socrates, Plato, Aristotle, Demosthenes, Isocrates, Thucydides, Xenophon, Æschylus, Euripides, Sophocles and Menander, flourished almost in the same age. The ages of Pericles, of Augustus, and of Louis the Fourteenth, were similarly celebrated for their several constellations of artists, philosophers, statesmen and warriors; and THE AUGUSTAN AGE OF GEORGE THE FOURTH, emblazoned as it is by a galaxy of talent in poetry, in the sublimest works of imagination, such as no nation has hitherto surpassed, in legislation, in the art of war, and in the more peaceful arts and sciences, will be no less the subject of admiration from the future historian and posterity. It is also no less remarkable, that the duration of these brilliant epochs or times of perfection, have generally been brief in proportion to their splendour. May the duration of our present splendid epoch, contradict the history of past ages, and be no less continuative than brilliant.

The honours conferred by our present enlightened sovereign on literature and the arts, followed up as they are by the legislature of the country, and by our leading nobility and gentry, in the establishment of national libraries, galleries of sculpture and of painting, have given a life and spirit to the genius of our times, that cannot fail of producing an abundant harvest of the richest quality.

The professors of the fine arts, poets, and other cultivators of the human mind, have ever been considered among the benefactors of mankind, and honoured as such by the great. The Greeks rendered as much honour to Polygnotus, as they could have bestowed either upon Lycurgus or Solon. They prepared magnificent public entries for him into cities that he had decorated with his pencil; and appointed, by a decree of the council of Amphictyons, that he should be maintained at the public expense wherever he might choose to go.

Alexander the Great and Demetrius Poliorcetes, are alike celebrated for their attentions to illustrious artists; and paid the greatest homage to the rare talent and superior merit of



those extraordinary men, who flourished in their days. Alexander issued a remarkable edict in favour of three of the most eminent artists of his day, whom he honoured with his friendship, by which he granted exclusively to Apelles, the privilege of painting him ; to Lysippus, according to Pliny, and to Polycletes, according to Apuleius, that of representing him in bronze statues ; and to Pyrgoteles that of engraving his portrait. Rightly judging, says Cicero, that the skill of those two great masters (Apelles and Lysippus), would also immortalize his ; for it was not to please them that he published that edict, so much as to enhance his own glory.

One of the greatest emperors of the west, since the days of Charlemagne, conferred the highest honours of Chivalry upon Titian ; Francis the first, one of the most enlightened of monarchs, honoured Da Vinci in the highest degree ; and our days have witnessed our own sovereigns honouring and delighting in the works of eminent artists, embellishing our metropolis with grand and magnificent edifices, by munificent and splendid presents of books, pictures and statues to our public institutions ; by honours conferred upon splendid talent and art, as well as upon eminence in legislation and warfare.

Upon works such as these, alike worthy of a great monarch, and a brave, free and enlightened people, Agrippa, the son-in-law of Augustus, made a magnificent harangue, worthy of the first and greatest citizen of Rome : in which he shews, by several reasons, how useful it would be to the state, to exhibit publicly the finest pieces of antiquity of every kind ; for the purpose of exciting a noble emulation in the youth ; which, no doubt, he adds, would be much better than to banish them into the country, to the gardens and pleasure grounds of private persons.

Such has been the conduct of the monarch and legislature of these kingdoms, in establishing academies and societies, founding and enlarging libraries, museums, galleries and institutions, enlarging and improving the metropolis ; for the magnificence of the buildings, the multitude of good pictures, statues and other monuments of the good taste, munificence and genius of a people, are among the greatest embellishments of a state, and wise princes and enlightened legislators do well in encouraging them.

Persons who remember London as it *was* thirty years ago, may proudly say, regarding it as it *is*,

“ Look on this picture and on this.”

No city in Europe has undergone such rapid changes and improvements as this metropolis. The first great change was occasioned by that awful conflagration, (calamity it can scarcely be called by us), which consumed the greater part of the ancient city, and purified it from plagues, pestilence and perpetual fear of incendiaries. The magnanimity with which the citizens sustained the calamity which destroyed their houses and estates, the greatness of mind with which they beheld the ashes of their houses, and gates and temples, was a theme of admiration to all their contemporaries. They immediately set about rebuilding their city, while its ruins were still smoking. Wren, Evelyn, Hooke and others presented designs for the new city, and the King, his brother the Duke of York, and the whole court aided the undertaking. The Royal Society forwarded their views. Wren's plan\* was adopted by the King and privy council. It possessed such qualities for security, convenience and beauty, that if it had been executed, the city would not have been in that disgraceful, deserted, and dilapidated state, that a comparison with its improved and improving sister of Westminster, has now rendered it. The hurry of rebuilding, and the disputes about property, prevented Wren's beautiful plan from being adopted, and the city became one, whose streets are lanes, and whose lanes are alleys. The sooner the corporation (who have recently appointed a committee of improvements, which it is hoped will not render their important office a sinecure) remove this opprobrium from their city, and emancipate their fine cathedral from its monstrous thralldom, the sooner will their city be enabled to hold its due rank in the splendid metropolis of the empire.

The next alteration or improvement of consequence was the removal of all the signs from the public streets that cut such a grotesque figure in Hogarth's pictures, and the taking away of the projecting water spouts, and dripping eaves, that made “ the

\* For an engraving and description of this plan, see Elmes's Life of Wren, p. 197. *et seq.* and Appendix No. 13. p. 81.



art of walking London streets," so much more difficult when it was sung by Gay, than in our improved days.

The new thoroughfare called Skinner Street, after an Alderman of that name, whom the city deigned to honour, was the next metropolitan improvement of utility; and certainly the useful was more sought after than the ornamental by the then city Vitruvius. Picket Street near Temple Bar, wherein another Alderman's name is immortalised to puzzle posterity, is another of the useful improvements by the corporation of London.

The parish of St. Mary-le-bone succeeds, though not in strict chronological order, to the improvements within the walls, and the name of "the Mary-bone school of temple builders has damned" its masters and founders "to everlasting fame," by a proverb and bye-word. Clipstone Street, Titchfield Street and their neighbourhood present their venerable ruins to the notice of the artist and antiquary.

The city of Westminster deserves, and shall receive in its proper place, the honour due for its alterations, improvements and restorations, particularly those in and about its venerable minster, and the two houses of parliament. The parish of St. Pancras, and the Duke of Bedford's estate in the neighbourhood of Bloomsbury, and the New Road, present claims to commendation, and shall be noticed in their turns, as shall every other of importance.

But our immediate object is with those of our own days, those which are arising around us from the foot of Primrose Hill, to the banks of Le Notre's canal in the park, which have metamorphosed Mary-le-bone park farm and its cow-sheds, into a rural city of almost eastern magnificence; and changed Swallow Street and its filthy labyrinthine environs, into the most picturesque and splendid street in the metropolis.

*Therefore, although* it is intended that our work shall comprehend a succinct, but COMPLETE HISTORY of the BRITISH METROPOLIS, *yet*, with a view of gratifying that interest which is universally excited, we shall begin with the Regent's Park, and proceed onwards through the most splendid and magnificent architectural undertakings now in progress.

## THE REGENT'S PARK.

This compages of splendid architecture, and tasteful gardening, was named after our present king, during his sovereignty as regent of these kingdoms. It is a part of the ancient manor of Mary-le-bone, still more anciently called Tybourn, from its situation near a small bourn, or rivulet, formerly called Aye-brook, or Eye-brook. The Rev. Mr. Lysons, the indefatigable author of the historical account of the environs of London, imagines with great reason, that when the site of the church was altered to another spot\* near the same brook, it was called St. Mary at the bourn, and became corrupted to its present appellation of St. Mary-le-bone, or Mary-bone.

This immense parish which is larger, more opulent, more populous, and possessed of more public and private buildings of good taste and real beauty, than many METROPOLISES of the continent, is situated in the hundred of Ossulston, which gives a baronial title to the heir apparent of the noble family of Tankerville. Its extent may be gathered, when it is known that it is bounded on the *east* by the parishes of St. Giles's in the fields, and St. Pancras; on the *west* by that of Paddington, to the Kilburn Road; on the *north* by Hampstead to the foot of Primrose Hill; and on the *south* by those of St. Anne Soho, St. James Westminster and St. George Hanover Square. It is eight miles and a quarter in circumference, and computed to contain above two thousand five hundred acres of land.

The brook, or bourn, whence the parish derives its name, runs on the south side of Hampstead, and passes near Bellesize park to Barrow Hill farm. Thence through the Regent's Park, to Marybone lane, it crosses Oxford Street near Stratford Place and Piccadilly under a bridge, near Hay Hill, which is supposed by some antiquaries to derive its name from this Aye† brook. It then passes through St. James's Park, near Buckingham House, through Tothill fields, and falls into the Thames at a place called King's Scholars' Pond, a little below Chelsea.

\* This event occurred in the year 1400, in consequence of the church at the deserted village of Tybourn having fallen into decay, and being robbed of its books vestments, bells, images, and other decorations.

† This derivation to be complete, must borrow the cockney aspiration of the H.



The manor of Tybourn is described in Domesday book, as appertaining to the crown, and was held under it by various noble families, whose names and titles are all recorded in the third volume of LYSON'S "Environs of London." The manor was granted by several successive kings to various persons, but the park was often reserved or reclaimed by the crown. The manor became afterwards the property of the Duke of Portland; whose grandfather married Lady Margaret Cavendish Harley, (whose names are given to several streets), heiress of the two noble families of Newcastle and Oxford.

The manor house, which during the time that it was vested in the crown, was occasionally used as a temporary royal residence, particularly by queen Elizabeth, who appears by many accounts to have used her various palaces in rapid succession, was pulled down in the year 1791. From a drawing by Rooker, in the possession of Mr. White the architect, it appears to have retained, in spite of many alterations, some traces of the style of architecture used in that queen's reign; at which period, the park of Mary-le-bone was abundantly stocked with game. In the history of the royal progresses of that queen it is recorded, that "on the 3rd February, 1600, the ambassadors from the Emperor of Russia, and other Muscovites rode through the city of London to Marybone park, and there hunted at their pleasure, and shortly after returned homeward."

When the manor of Mary-le-bone was granted to the before mentioned Edward Forsett, King James reserved the park in his own hands. It continued to be the property of the crown till the year 1646, when Charles I. by letters patent dated at Oxford May 6, granted it to Sir George Strode, and John Wandesforde, Esq. as security for a debt of £2318. 11s. 9d. due to them, for supplying arms and ammunition during the civil wars. After the death of the king, when all the crown lands were disposed of by Cromwell, this park, without any regard to the claim of the before-mentioned grantees, was sold for £13,215 6s. 8d., including £130 for 124 head of deer, and £1774. 8s. for the timber, exclusive of 2976 trees marked for the navy, to John Spencer who is described "of London, gentleman," in behalf of Colonel Thomas Harrison's regiment of dragoons, on whom Mary-le-bone park was settled for their pay. Sir John Ipsley being appointed by the protector to the office of Ranger.

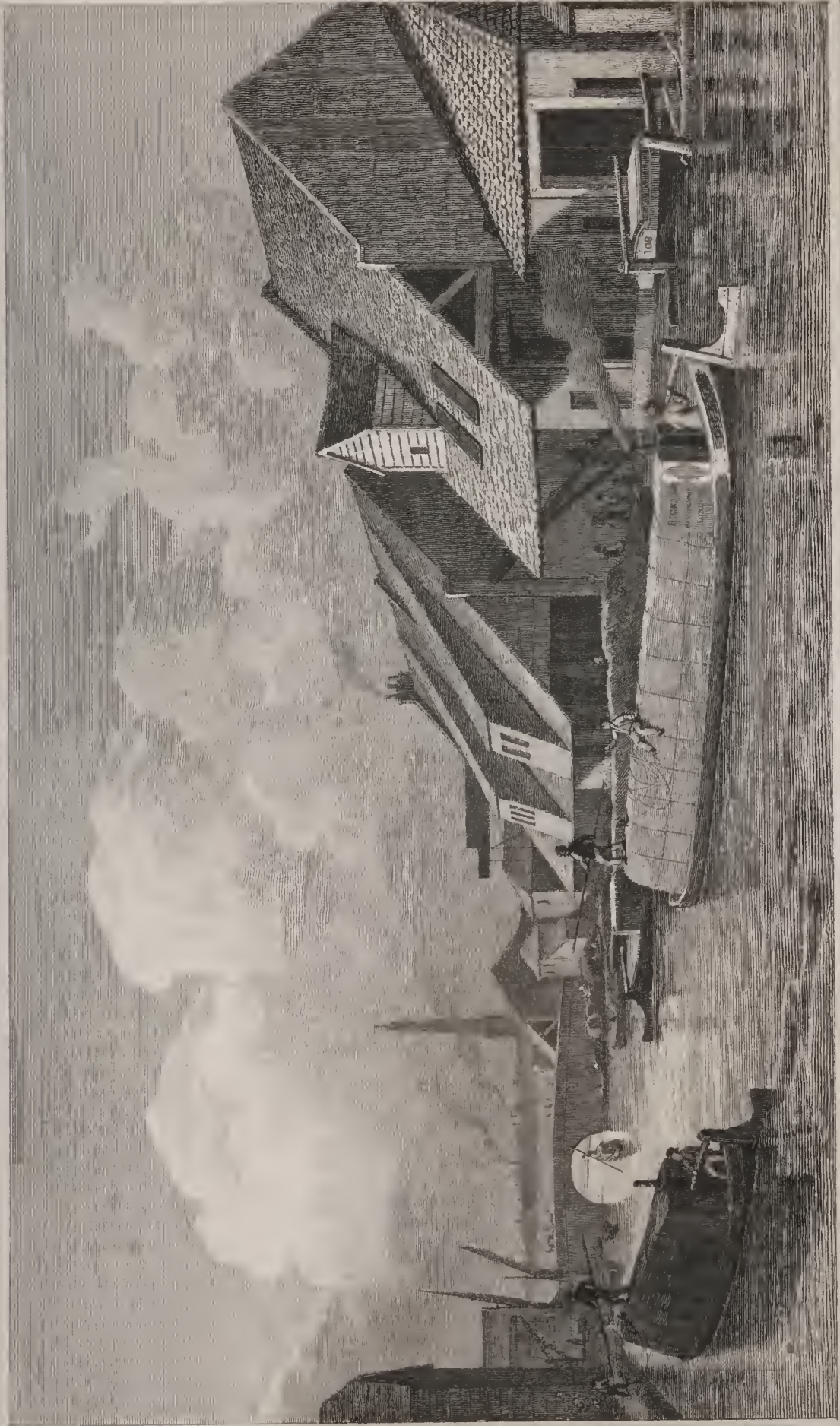
On the restoration of Charles II. Sir George Strode and Mr. Wandesforde were reinstated in their possession of the park, which they held till their debt was discharged, except the great lodge or palace as it was sometimes called, and sixty acres of land, which had been granted to Sir William Clarke, secretary to the Lord General (Monk) the Duke of Albemarle. A compensation was also made to John Carey, Esq. for the loss of his situation of ranger, which he had held before the protectorate.

When Cromwell disposed of the park, for the support of a regiment of dragoons, it was disparked and never afterwards stocked. It was let on lease in the year 1668 to Henry Earl of Arlington; in 1696 to Charles Bertie and others in trust for the Duke of Leeds; in 1724 to Samuel Grey, Esq. whose interest in the lease was purchased by Thomas Gibson, John Jacob and Robert Jacomb, Esqrs. who renewed their lease successively in the years 1730, 1735, and 1742. In 1754 a lease was granted to Lucy Jacomb, widow and Peter Hinde, Esq. In 1765 William Jacomb, Esq. had a fresh lease for an undivided share of fifteen twenty-fourths. The term of this share was prolonged in 1772, and again in 1780 for eight years which commenced on the 24th January, 1803, and expired at the beginning of the year 1811. In 1784 Mr. Jacomb sold his interest to the Duke of Portland. In the years 1765 and 1772 Jacob Hinde, Esq. had a new lease of the remaining nine twenty-fourths; which lease not being renewed, expired in 1803, eight years before the Duke of Portland's.

So passed away the destinies of Mary-le-bone park, till it attained its present state of richly adorned beauty. These curious and authentic details were originally communicated to the Rev. Mr. Lysons by William Harrison, Esq. of the land revenue office in Scotland yard, by permission of the late John Fordyce, Esq. the then surveyor general of his Majesty's woods and forests; and continued to the present day from similar authentic sources of information.

This estate, the late Mary-le-bone park, now the Regent's park, contains 543 acres, 17 perches, according to an actual survey made in the year 1794 by the late Thomas Leverton, Esq. under the direction of John Fordyce, Esq. the late surveyor general of the crown lands, and by order of the Lords of the treasury.





Drawn by Tho. H. Shepherd.

Engraved by F. J. Havell.

# CITY BASIN, REGENT'S CANAL,

TO SIR CULING SMITH EARL THIS PLATE IS RESPECTFULLY INSCRIBED

Published Jan'y 26. 1828 by Jones & Co 3 Acton Place Kingsland Road London.





About two thirds of this magnificent property lies in the parish of St. Mary-le-bone, and the rest in that of St. Pancras. It extends along the New Road, from Portland Street, on the east, to the end of Harley Street, Portland Place, on the west.

Shortly after the before-mentioned survey, the Lords of the treasury empowered the surveyor-general to offer premiums for the best plans for building on this new estate ; and selected two (we believe) as the best, one by John Nash, Esq. which embraced all those beauties of landscape gardening, which his friend, the late Humphrey Repton, so successfully introduced, with the splendour of architectural decorations, in detached villas ; and the other by Messrs. Leverton and Chawner, which was more *urban* and builder like, than the enchanting *rural* plan which their lordships adopted.

The park no sooner became once more the property of the crown, than the commissioners of his Majesty's woods and forests commenced operations to carry Mr. Nash's plan into effect. Following the sound advice of Cato the elder, in his book upon rural life,\* that when we intend to *build*, we ought to deliberate ; when our intentions are to *plant*, we should not *deliberate*, but *act* ; they began by planting the whole demesne according to the plan ; and it has therefore had the advantage of so many years growth while the buildings are in progress.

There is another advantage in this process, much in favour of the divine art of landscape gardening, which is, that from the moment of finishing either building or planting, the former begins to decay, and the latter to flourish.

Thus has the public spirit of the king and his government secured to the inhabitants of London a magnificent park, whose beauties and splendour cannot be surpassed by any metropolis in Europe.

What the melodious poet Waller sung of St. James's Park, as improved by Charles the Second, may truly be applied to this noble appropriation of the royal demesne, whose beauties are the subject of the following pages.

\* *Ædificare diu cogitare oportet, conserere cogitare non oportet, sed facere.*  
CATO *de re Rust.*

“ For future shades, young trees upon the banks  
 Of the new stream appear in even ranks,  
 The voice of *Orpheus*, or *Amphion's* hand,  
 In better order could not make them stand;  
 May they increase as fast, and spread their boughs,  
 As the high fame of their great owner grows!  
 May he live long enough to see them all  
 Dark shadows cast, and as his palace tall!”

The extension and improvement of the metropolis in this princely parish and district, within the memories of not very aged people, have been more rapid and surprising than those of any other country in Europe. They present to the astonished spectator, so magnificent are the buildings, and so tasteful is the scenery, more the appearance of the newly founded capital of a wealthy state, than one of the suburbs of an ancient city.

The progress of the metamorphoses of this farm-like appendage to our metropolis, into its present superb state, is a curious subject of investigation, as a series of historical facts in the history of our Metropolitan Architecture. We again refer to the circumstantial authority of Mr. White, as furnished by him to Mr. Lysons.

At the beginning of the last century, Mary-le-bone was a small village, nearly a mile distant from any part of the metropolis. In the year 1715 the plan for building Cavendish Square, and several new streets on the north side of Oxford Street, then called indiscriminately by that name and Tybourn Road, was first suggested. About two years afterwards the ground was laid out, and the circular plantation in the centre inclosed, planted and surrounded by a parapet wall and iron railings.

The whole of the north side was taken by the celebrated James Bridges, Duke of Chandos, who acquired a princely fortune as pay-master to the army in Queen Anne's reign, and whose magnificent buildings, particularly his unrivalled mansion at Canons, and stately style of living, which fell little short of that of a sovereign prince, were celebrated by Pope in his satires under the name of Timon. Of his magnificent conceptions in building the satirist says, that

“ Greatness with Timon dwells in such a draught  
 As brings all Brobdignag before your thought;  
 To compass this, his building is a town,  
 His pond an ocean, his parterre a down.



The Duke (then Earl of Carnarvon) it is said, took this large portion of the ground, which reached an immense way back towards the north, for the purpose of building a town residence, correspondent with that of Canons. Of this he built no more than the wings, which were sufficiently spacious to become mansions. One, was that large mansion at the corner of Harley Street, formerly occupied by the late Princess Amelia, mother to King George the Third ; subsequently by H. P. Hope, Esq. ; and recently, with its spacious court yards and stable offices, built upon by George Watson Taylor, Esq. ; and the other the corresponding mansion at the corner of Chandos Street. The centre part is occupied by two splendid mansions of the Corinthian order, which stand on the sides of an opening leading to a place still known by the name of Chandos' Folly. They were designed, I believe, by James of Greenwich, who was architect to the Duke at Canons.

At this period, Harcourt House, the large mansion on the east side, and Bingley House, now Harcourt House, on the west side, a noble mansion designed by Inigo Jones were the only houses in Cavendish Square. The prison-like walls which close up the latter on every side like a fortress, were then necessary from its solitary and dangerous situation. It is now the residence of the Duke of Portland, who has recently added a handsome range of stable offices at the back of the house, in Wimpole Street, in the style of the mansion, from the design, and under the superintendence of Samuel Ware, Esq. his grace's architect.

Portions of ground on the east and west sides were taken by Lord Harcourt and Lord Bingley ; and the rest was let to builders and other speculators. The failure of the celebrated South Sea adventure in 1720, caused a temporary cessation to these improvements, and it was several years before the square was entirely finished. In the year 1770, an equestrian statue, was erected in the centre of the enclosure to the memory of William Duke of Cumberland the hero of Culloden ; who is represented in the full military costume of his day. It is of lead gilt, cast by Chew, a statuary of some eminence in his day ; and was placed there, as the inscription on the pedestal informs us, by Lieutenant General William Strobe, in gratitude for private kindness, and in honour of public worth.

During the stoppage of the buildings in Cavendish Square, a new chapel and market-place were projected, not only as an inducement for the builders to proceed, but also for the inhabitants of the square and new street. The designs were made by James Gibbs, the architect of the beautiful church of St. Martin in the fields. They were both completed in 1724, but the market-place was not opened for business till 1732, in consequence of the opposition of Lord Craven, who feared that it would abridge the value of Carnaby Market.

This chapel named after the Earl of Oxford, on whose estate it was built, was the first of the established church that was erected in the parish of Mary-le-bone, and is situated at the corner of Vere Street and Henrietta Street, both named after the noble family of Vere Earl of Oxford. The market is called Oxford Market from the same cause.

The houses on the north side of Tybourn road, were completed in 1729, and it was then first called by its present name Oxford Street. About the same time, most of the streets, which lead from Oxford Street to Cavendish Square and Oxford Market, namely, Henrietta Street, Vere Street, Holles Street, Margaret Street, Cavendish Street, Wimpole Street, Princes Street, Bolsover Street, Castle Street, John Street, Market Street and a few others, were built; and the sites marked out for Lower Harley Street, Wigmore Street, Mortimer Street &c.

This magnificent parish has five splendid churches : one, the parish or mother church, and four district churches, which it is probable will hereafter become parochial, by a division of the parish ; like that of St. George Hanover Square, from its parent St. Martin in the fields. The old parish church, which was built in 1741, has been converted, by act of parliament, into a parochial chapel of ease, and a large chapel that was begun in July, 1813, was enlarged, altered from the Ionic to the Corinthian order, and by other requisite improvements converted into the parish church. It was finished in February, 1817, from the designs of Thomas Hardwick, Esq. and will be fully noticed in its proper place.

Since that time, the other four churches have been erected under the authority of an act of parliament passed during the regency of our present king, at an expence of about £20,000 each.



The church of ST. MARY in Wyndham Place, Bryanstone Square, was designed by Robert Smirke, Esq. and consecrated in January, 1824; that of ALL SOULS, in Langham Place, by John Nash, Esq. was commenced in 1822, and finished in 1825; that of CHRIST CHURCH, in Stafford Street, Lisson Green, by Philip Hardwick, Esq. was begun in July, 1822, and opened for divine service in May, 1825; and TRINITY CHURCH, now building opposite the north end of Portland Street, by John Soane, Esq. the professor of architecture in the Royal Academy. Full descriptions of these new churches will be found in their proper places.

The several episcopal chapels, or chapels of ease, were built about the following years. Oxford Chapel, in Vere Street, designed by Gibbs, in 1724; Bentinck Chapel, in 1772; Portman Chapel, in 1779; Margaret Street Chapel, first used as a place of worship for the Church of England, about 1779; Baker Street Chapel, and Brunswick Chapel, in Upper Berkeley Street, about three years afterwards.

In the beginning of the reign of George the Third, there was nothing but a dreary, monotonous waste of dank pasturage, between the new region of Cavendish Square and the village of Mary-le-bone. The first improvement, westward of this site, was the erection of Portman Square; which was laid out and the north side begun about 1764, but it was nearly twenty years before the whole was completed. Even in 1772 the now densely populated site between Duke Street and Mary-le-bone Lane, was entirely unbuilt upon. Portman Square consists principally of large and splendid mansions, without any pretensions to external display in architectural embellishments. At the north-west angle is Montague House, formerly the residence of that amiable philanthropist Mrs. Montague, who was celebrated for her literary talents, and for her custom of entertaining and regaling all the little chimney sweepers of the metropolis in her house and gardens on the first of May in every year; in gratitude, it is said, for having recovered a lost child from among that pitiable class of infant sufferers.

In 1770, the continuation of Harley Street was begun, as well as Mansfield Street, on a site of ground that had formerly been a basin or reservoir of water. Soon afterwards Portland Place, formerly reckoned the most magnificent street in the

metropolis, was built ; and also most of the streets that intersect it. It was originally terminated by Foley House on the south, and by the fields of Mary-le-bone Park farm on the north. In the year 1772, according to a plan and description given in Northouck's History of London, a new square was then building on the site of Portland Place, called Queen Square, bounded by Foley house and gardens on the south by houses ; abutting on Portland Street on the east ; by Harley Street on the west ; and by an island of mansions on the north ; with two grand streets, one on the east, called Highgate Place ; and the other on the west, Hampstead Place. Westward, towards the south, is Great Queen Anne Street, and opposite to it, on the east, Little Queen Anne Street.

This design was abandoned, and Portland Place built, as before described ; but recently, Foley House has been taken down and this spacious avenue of mansions, being 125 feet in breadth, is continued, by an elongation called Langham Place, by a handsome sweep round Sir James Langham's elegant mansion and grounds to Regent Street and St. James's Park on the south : and by Park Crescent, New Road, and its plantation, with a bronze statue of heroic size of the late Duke of Kent, by Gahagan, and the splendid creations of picturesque art of the Regent's Park, on the north. Portland Place is principally erected from the designs of Robert Adam, one of the architects of the Adelphi Buildings, and Park Crescent, Langham Place, and the continuation into Regent Street, from those of Mr. Nash.

Stratford Place was built about the year 1774, on ground belonging to the Corporation of London, then called Conduit Mead, where the Lord Mayor's banquetting house formerly stood. Old Stowe informs us that it was customary, in those days, for the Lord Mayor, accompanied by the Aldermen and other citizens on horseback, on the 18th of September of every year, to visit the fountain heads whence the conduits in the city were supplied, hunting a hare before dinner and a fox after dinner, in the fields beyond St. Giles's. The dinner was served in the banquetting house. The site was granted on lease renewable for ever on certain covenants, from the corporation to Edward Stratford, after whom the place was named, and others. It consists of two handsome wings, which form an



entrance, two rows of large dwelling houses, and a mansion on the north, which faces the entrance. It was formerly decorated with a column supporting a statue of the king, commemorative of the naval victories of Great Britain. It was erected by the late General Strode, and taken down in 1805, in consequence of the foundation giving way.

Cumberland Place, now a Crescent, but originally intended to have been a Circus, was began about 1775, in a "plain brown-brick" style of architecture. Every war and every peace created fresh revolutions and improvements in the architecture of the metropolis.

From 1786 to 1792 the additions and improvements increased with rapidity. All the Duke of Portland's property in Mary-le-bone, except one farm, was let at that period on building leases; and the new buildings in the north-west part of the parish increased with equal rapidity. Manchester Square,\* which had been began in 1776 by the building of Manchester House, one of the finest mansions in London, was finished in a neat manner in 1788.

The large estates at Lisson Green have all been largely, and in many instances, tastefully built upon. Their principal beauties will also be dilated upon hereafter, as well as those in the Regent's Park, Regent Street, &c.

The causes of the extension of the metropolis in the style of the Mary-le-bone school of temple builders, whose motto was, that their buildings should only be strong enough to last till they were sold, has been so well depicted by Mr. Nash, to whom the public are beholden for the most picturesque improvements that ever were bestowed upon their metropolis, in each of his reports to the commissioners of His Majesty's woods and forests, that we cannot do better than to extract a few of the more important passages. This eminent architect says, that "the artificial causes of the extension of the town, are the speculations of builders, encouraged and promoted by merchants dealing in the materials of building, and attorneys with monied clients facilitating, and indeed, putting in motion, the whole system,

\* Mr Britton, in his last edition of "*the Original Picture of London*," says, this square "originally was intended to have been called Queen Anne's Square." A reference to page 16, will prove this assertion of that generally correct antiquary, to be incorrect in this instance.

by disposing of their client's money in premature mortgages, the sale of improved ground rents, and by numerous other devices, by which their clients make an advantageous use of their money, and the attorneys create to themselves a lucrative business from the agreements, leases, mortgages, bonds and other instruments of law, which become necessary throughout such complicated and intricate transactions. It is not necessary for the present purpose to enumerate the bad consequences and pernicious effects which arise from such an unnatural and forced enlargement of the town, further than to observe, that it is the interest of those concerned in such buildings that they should be of as little cost as possible, preserving an attractive exterior, which Parker's stucco, coloured bricks and balconies, accomplish; and a fashionable arrangement of rooms on the principal floors, embellished by the paper hanger, and a few flimsey marble chimney pieces, are the attractions of the interior. These are sufficient allurements to the public, and ensure the sale of the houses, which is the ultimate object of the builders; and to this finery every thing out of sight is sacrificed, or, is no further an object of attention, than, *that no defects in the constructive and substantial parts shall make their appearance while the houses are on sale*; and, it is to be feared that for want of these essentials which constitute the strength and permanency of houses, a very few years will exhibit cracked walls, swagged floors, bulged fronts, crooked roofs, leaky gutters, inadequate drains and other ills of an originally bad constitution; and, it is quite certain, without a renovation equal to rebuilding, that all those houses, long, very long, before the expiration of the leases, will cease to exist, and the reversionary estate that the proprietors look for, will never be realized, as it is not till the end of the builder's term that the proprietor of the fee will be entitled to the additional ground rents laid on by the builder. It is evidently, therefore, not the interest of the crown, that Mary-le-bone Park should be covered with houses of this description."

The commissioners wisely and tastefully adopted Mr. Nash's plan, and their bosoms must glow with satisfaction at the results which are now so splendidly budding, and promising of future fruit, before their eyes.

The noble appropriation of this royal domain, is in every respect worthy of the nation and of the metropolis. It is the





Engraved by J. H. Stoddard

# VIEW IN THE REGENT'S PARK.

LAST CASE A VIEW AND OF WATERBURY STREET

FOR THE YEAR 1851

Drawn by The H. Stoddard





largest of the parks, and the trees and shrubs are becoming umbrageous and park-like.

In performing a tour of the Regent's Park on a fine day, the enquirer into its beauties and merits should perform it leisurely and on foot. This will take some hours, or a long morning; but two distinct visits, one *generally* to become acquainted with its geography, and the other *specifically* to examine its details, will be preferable. An engraved plan, which accompanies the present work, will be found greatly to facilitate this object. Its best approach is to go up Portland Place, turn to the left, under the beautiful Ionic colonnade of Park Crescent, survey the tasteful plantation of Park Square, and proceed along the New Road as far as the new parish church. Then cross over, and enter the park by the entrance called YORK GATE. Turn round, and take what is perhaps the best view of the church from the road, to which the gate makes a picturesque accessory. As we are now performing the office of *Cicerone* in the *general* visit, we shall leave detail and criticism till the *specific* inspection.

On entering the park, it may be as well to proceed for a few minutes to the elegant little bridge which faces you, and admire the fascinating beauties of the artificial lake which it crosses, adorned as it is with rare and beautiful water fowl, aquatic plants, and other appropriate embellishments.

Return then to the main road, survey the architectural beauties of York Terrace, which extends to both sides of the entrance road. We shall not stop farther than to call your attention to the palatial splendour of these two grand rows of buildings, which, instead of resembling a series of dwelling houses, carry upon their faces the semblance of the residence of a sovereign prince.

Proceed then by Cornwall Terrace, the richness and correctness of style of whose architecture is aptly embellished by the sylvan scene before it. Pass then by the entrance from Baker Street, in a northerly direction, by the elegant arcade of Clarence Place, and by the fanciful cupolas of Sussex Place. Continue your pedestrian treat, forgetting the driver's maxim of never looking to the right or left, and keeping your eye continually between your horse's ears; which, as you have no horse to be troubled with, may rove delighted "from earth to heaven, from heaven to earth," in perpetual transport at this scene of ever varying delight.

Those who can remember with us, padding over the poached soil, about ten years since, when the roads were forming, the canal digging, the plantations trenching, and the infant trees, looking like bundles of useless sprigs, being dropped into their places where now they have taken root and are flourishing; may remember, at least we do, the aërial castles that we formed in our minds, which we were fearful would fail as such fragile architecture generally does. If they do so, they may perhaps agree with us, that the prophetic vision is more than realized.

We next arrive at Hanover Terrace, still on the left hand, with all the sylvan beauties of the Park before it; and a few detached villas of tasteful beauty. Behind their plantations that beneficial stream, the Regent's Canal, enters the northern circuit of the park, and conveys the produce of the inland part of our island, in a beautiful dell, to the bosom of old father Thames.

In order then we pass by Albany Cottage, the residence of Mr. Raikes; Hanover Lodge, Sir Robert Arbuthnot's; Grove House, Mr. Greenough's; and being arrived at nearly the northern extremity of the park, we incline to the eastward. We next pass by (the as yet unbuilt) Munster Terrace, named after one of the Hibernian royal titles, and by the beautiful site marked out for Carrick Terrace.

Now we arrive at the north-eastern boundary of the park; let us sit down for a few minutes in one of the recesses, and survey the delightful prospect before us. Surely the gardens which Dioclesian preferred to his throne, could scarcely have surpassed what these will be, when the present gigantic undertaking is accomplished. Cowley exclaimed, when excited by associations, such as might well be raised by the present enchanting scene,—

“ Methinks I see great Dioclesian walk  
In the Salonian garden's shade,  
Which by his own imperial hands were made:  
I see him smile, methinks, as he does talk  
With the ambassadors, who come in vain  
T' entice him to a throne again.  
' If I my friend,' said he, ' should to you show  
All the delights which in these gardens grow,  
'Tis likelier far that you with me should stay,  
Than 'tis that you should carry me away;  
And trust me not, my friends, if every day



I walk not here with more delight,  
 Than ever after the most happy fight,  
 In triumph to the capitol I rode,  
 To thank the gods, and to be thought myself a god.'"

What a prospect lies before us? splendour, health, dressed rurality and comforts such as nothing but a metropolis can afford are spread around us. "Trim gardens," lawns and shrubs; towering spires, ample domes, banks clothed with flowers, all the elegancies of the town, and all the beauties of the country are co-mingled with happy art and blissful union. They surely must all be the abodes of nobles and princes! No, the majority are the retreats of the happy free-born sons of commerce, of the wealthy commonalty of Britain, who thus enrich and bedeck the heart of their great empire. Well might the poet ask with honest pride and patriotic exultation,

"Where has commerce such a mart,  
 So rich, so throng'd, so drain'd and so supplied,  
 As LONDON—opulent, *enlarg'd* and still  
*Increasing* LONDON? Babylon of old  
 Nor more the glory of the earth than she,  
 A more accomplish'd world's chief glory now."

COWPER.

Before we proceed further, let us return a short distance and walk out of the north gate of the park, called Macclesfield Gate. This outlet is over a flat topped bridge, the road or viaduct of which is supported on arches sprung from the capital of iron columns of the Doric order. Under us winds the canal in a lovely dell. The grounds of the park descend to a precipitous bank which protects them from the incursions of the bargemen and other persons whose occupations lead them to frequent the canal and the towing path. The gate on the northern end of the bridge, which with others is closed at ten o'clock every night to all but those who are going to the houses within the park, is in three divisions, a carriage way and two posterns for foot passengers divided by stone piers, and a plain lodge on the western side for the attendant porter. See the Plate of Macclesfield Bridge.

Now return we, and proceed onward, bearing a little to the eastward till we come to the eastern entrance of the park. See the Plate of the East Gate. This is north of the noble pile of

buildings of the Corinthian order, flanked by two lofty arches decorated with columns of the same graceful order of architecture, which is called Chester Terrace.

This gateway or entrance, which we believe is to be called Chester Gate, leads to the great north road by Camden Town, Hampstead and Highgate. It has more pretensions to architectural character than either of the other gates, being flanked by the well proportioned stone lodges, and its entrance divided by Doric columns. The entablature, which, with the whole of the composition is Palladian, runs through, and connects the lodges over which it finishes in two pediments. The columns are of cast iron, and fluted after the manner of the Italian architects, and the whole order is selected from their best works. The columns have bases and plinths, with cubical sub-plinths of granite beneath them, as if they were too short for their places, and required the aids of such appendages to raise them to their architraves. This is a fault never found in the pure and sublime architecture of Greece, and rarely in that of ancient Rome, except where they stand as divisions or piers between steps, the column standing on the uppermost, as in Wren's beautiful colonnade at Greenwich hospital.

Each lodge has a well proportioned semi-circular headed window towards the park, and the face of the building is broken and diversified by rustics. The composition is pretty and Italian like, it harmonizes well with the scenery, but the tasteful connoisseur must forget every recollection of a Propyleium, when viewing this architectural entrance of the Regent's Park, for it must be allowed, that from the time of the Romans to the present day, all deviations from Grecian art, have in the same proportion been deviations from beauty.)

Over the two central columns is a projecting and raised blocking course, which, contrary to the rules of good architecture, does not rise so high as the side pavillions, and is moreover weakened in character by a row of projecting reeds in a panel, which give it the appearance of wood scored by a carpenter's reeding plane. Nor does it accord with the sides, which gives the centre an appearance of depression. Sir Christopher Wren\* says that "fronts ought to be elevated in

\* ELMES'S Life of Wren, Appendix, page 121.



the middle, not the corners ; because the middle is the place of the greatest dignity, and first arrests the eye ; and rather projecting forward in the middle, than hollow. For these reasons, pavillions at the corners are naught ; because they make both faults—a hollow and depressed front. The ancients elevated the middle with a tympan and statues, or a dome. The triumphal arches, which now seem flat, were elevated by the magnificent figure of the victor in his chariot with four horses abreast, and other statues accompanying it.” A trophy or other pyramidal composition placed on this centre acroterium would remove this objection.

As a composition in the Italian or Palladian style of architecture, as adapted to garden scenery, the East Gate of the Regent’s Park is harmonious in design, and graceful in proportion. As the chimneys could not very well be hidden, they are very properly ornamented. The iron carriage way and the postern gates accord in style with the rest of the composition. The view selected by the artist, Mr. T. H. Shepherd, gives a favourable display of this handsome gateway.

We now proceed to the south, having the new hospital and chapel of St. Catherine on the left, and its old English looking house for the master (Sir Herbert Taylor), on our right. We pass by the row of mansions called Cumberland Terrace, and approach Chester Terrace, its lofty arches and spacious plantation ; till Cambridge Terrace, the last on the east, connects itself with the towering majesty of the Cupola, and well proportioned Doric portico of Mr. Hornor’s prodigious undertaking, the Coliseum, intended as a panorama of the metropolis and its environs, from an elevation loftier than the summit of the cross of St. Paul’s Cathedral. This terminates the circuit, and leads us into Park Square, on the east side by the Diorama, where the powerful pictorial illusions of Messrs. Bouton and Daguerre, have so often delighted the amateurs and cognoscenti of the metropolis.

We now return by Park Square, leaving its fine gardens and splendid circus, opening its defiles to the vista of Portland Place, on our left. At the north-west angle of Ulster Street begins Ulster Terrace, which passed, leads to Ulster Street, opening into the new road, opposite Harley Street. Then we continue by Brunswick Place, a less ostentatious row of

buildings, and to the eastern division of the before mentioned magnificent terrace, which bears the name of the lamented Duke of York, whose illustrious memory is about to be justly commemorated by a national monument.

The entrance between the two divisions of this splendid terrace is called York Gate, and is the subject of a Plate, which gives a view of the architecture on each side, terminated with a view of Mary-le-bone church in the distance. The gate itself consists of ornamental iron work of no prevailing style of architecture. The houses themselves and the church will be described in our future pages, where they will furnish subjects for distinct plates.

Having now made a circuit of the park, we shall conduct you to the interior, and point out the sites of the various villas that are built, and proposed to be built in this terrestrial paradise.

It is proposed by the commissioners of his Majesty's woods and forests, under whose tasteful directions, not only Mary-le-bone Park, but also the splendid improvements of Regent Street, Carlton Palace, and those which are about to commence in the Strand, are being carried on; to erect no more than twenty-six villas within the park. The sites of these villas are all marked on the plan which accompanies this work. Several are already built, the plantations for the rest are completed and growing, and preparations are making, as you may perceive on the northern side, for the erection of others, and for the grounds and menageries of the Zoological Society.

Those which are built, belong to the Marquess of Hertford; to James Burton, Esq. an architect of eminence, (to whom the metropolis is indebted for many fine improvements about Russell and Tavistock Squares, Regent Street, and other places); John Maberly, Esq. M. P. called St. John's Lodge; Grove House, to George Bellas Greenough, Esq.; Hanover Lodge to Colonel Sir Robert Arbuthnot, K. C. B.; Albany Cottage to Thomas Raikes, Esq.; and South Villa, the first in passing the bridge opposite York Gate, to William Henry Cooper, Esq. Mr. Burton's villa called the Holme, designed by his son Decimus Burton, Esq. is the subject of one of our plates, and will be described when we come to it.



As our round has rather fatigued you, let us sit down on one of these seats that the commissioners have liberally scattered about the park, and before paying a visit to Mr. Burton's tasteful villa, we will chat a little about our opinions as to what a villa is and should be.

With the Greeks we can have little to do. We know but little of their domestic architecture, save and except, about their palaces and hovels; and these indeed more from their writers than from their ruins.

Of the Romans we know more, but I am not going to distract you with long discussions about their architecture in general, but only to discuss with you a little concerning their villas, which with those of their bastard successors the Italians, has had much influence upon the domestic architecture of England. Nay, do not start, madam, at my epithet about your favourite Italians, I mean the word as of their architecture only, as the noble author of *Childe Harold* does of their language, when he calls it

“ that soft bastard Latin,  
Which melts like kisses from a female mouth,  
And sounds as if it should be writ on satin,  
With syllables which breathe of the sweet south.”

So of their architecture I adapt another quotation from the same illustrious bard, and you may see it illustrated around you. They, the Italian architects I mean, (and I reckon Messrs. Nash, Joseph Gwilt and Ware to be as much Italian architects, as I do Messrs. Soane and Smirke, to be Grecian), attempted too much variety in compositions which are to be seen at once, and in such cases, too much variety creates confusion. Hence their architecture like their language possesses all the vices of beauty, and is too rich, too redolent of charms, too redundant in variety, has too many parts “joined” as the noble poet says.

“ By no quite lawful marriage of the arts,  
Might shock a connoisseur; but when combin'd  
Form'd a whole which, irregular in parts,  
Yet left a grand impression on the mind.”

( A *villa*, as generally understood at the present day, is a rural mansion or retreat, for wealthy men.) The *palace* with us,

belongs to the sovereign and is sometimes applied to the episcopal residence of a bishop. The *mansion* implies the residence of state of a nobleman or gentleman, and sometimes the house of the lord of a manor.

The *villa*, on the contrary is the mere personal property and residence of the owner, where he retires to enjoy himself without state. It is superior to the ornamented cottage, standing as it were between the cottage cornée of the French, and the mansion or hall of the English. The term is never more properly applied than when given to such suburban structures as those which are rising around us, serving as they may well do from *situation* as to the town, and from *position* as to rural beauty.

Quite unlike those merchant's and sugar-baker's boxes which croud the sides of Clapham Road and Kennington Common,

Suburban *villas* highway-side retreats,  
That dread th' encroachment of our growing streets,  
Tight boxes, neatly sash'd, and in a blaze  
With all a July's suns collected rays,  
Delight the citizen, who, gasping there,  
Breathes clouds of dust, and calls it country air.

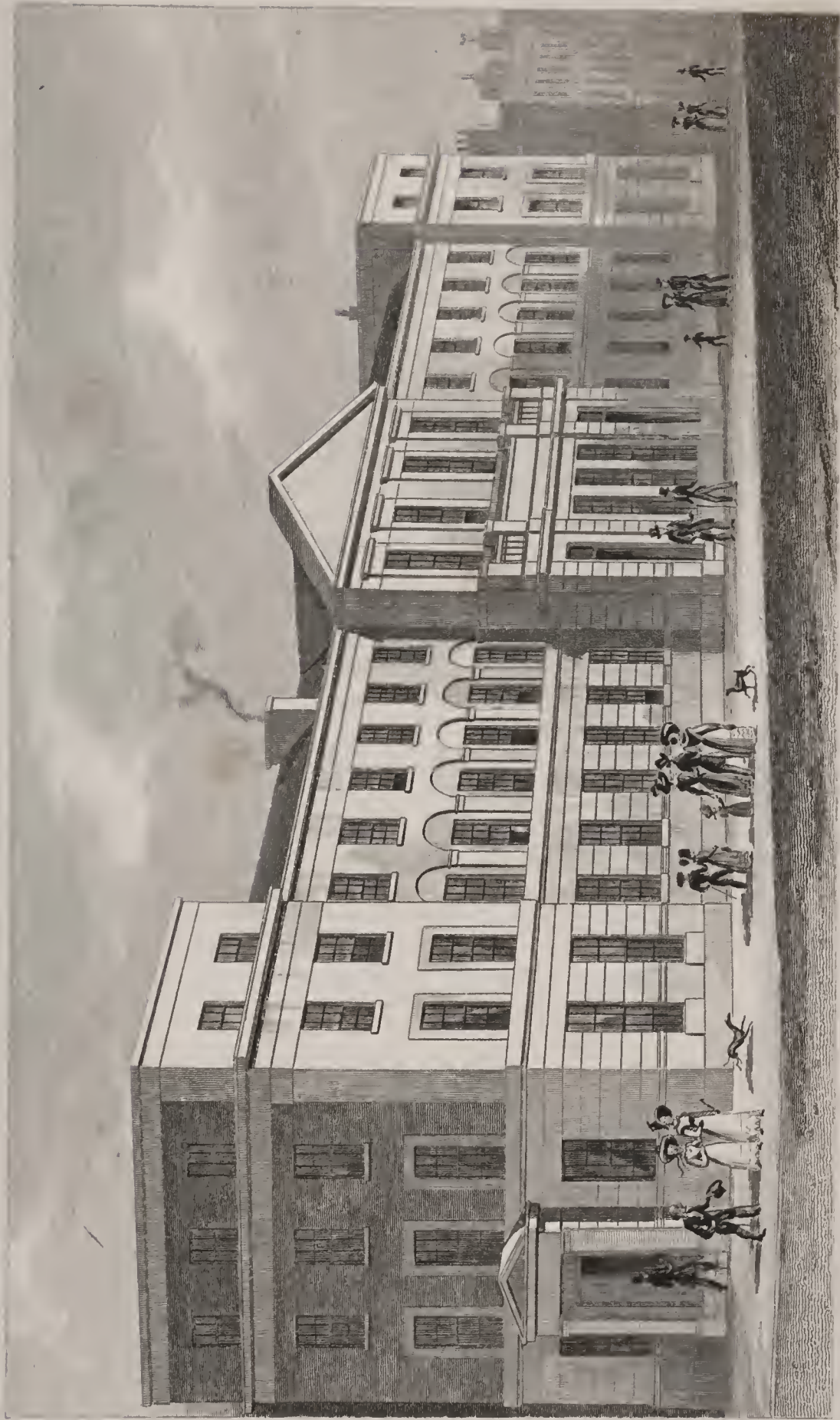
COWPER.

With the Romans the *villa* was quite a different affair. Pliny's *villas* at Laurentinum, Tuscum, Tusculum, Tybur and Preneste, of which he has left such ample and entertaining descriptions in his epistles, were complete mansions, with residences for retinues of servants, families of his friends, whole regiments of slaves, and other auxiliaries.

Hadrian's *villa* was a city of palaces, temples and theatres, with an hippodrome, a naumachia, a palestra, a nymphæum, a stadium, a pretorium, splendid galleries of pictures and statues, libraries, porticoes, residences for his ministers, officers, &c. barracks for his soldiers, and an immensity of apartments fitted up in a style of magnificence and splendour, worthy of a Roman emperor.

The *villas* of Cicero, of Lucullus, and of many other eminent Romans, which are so numerous and so thickly set at Tusculum, and to which they retired from the fatigues of their professions, are more in accordance with our ideas of such a structure. So was that which the infamous Agrippina, according to





Drawn by Tho<sup>s</sup> H. Shepherd

Engraved by Dale

# COLLEGE OF THE CHURCH MISSIONARY SOCIETY, ISLINGTON

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TO THE PATRONS & FRIENDS OF THE INSTITUTION THIS PLATE IS RESPECTFULLY INSCRIBED





Tacitus, so often made the scene of her dissolute pleasures in the same vicinity.

The villas of the modern Romans are nothing better than large city palaces removed into the country. They consist of rooms of state, not of domestic convenience, such as we associate with the word *villa*. They seem more for show than use, and if properly named, would be called *palaces*, instead of villas. Such is the villa Ludovisi, such is the villa Aldobrandini, and such is the villa Albani, whose magnificent galleries and spacious porticoes are filled with the most precious collection of ancient sculpture that any private cabinet ever contained; and which is as appropriately called a villa as if we were to name the spacious mansions of Chatsworth or Blenheim by the name of the villa Devonshire, or villa Marlborough. The villa Mondragone has more windows than there are days in the year, and the villa Borghese bears as much resemblance to a villa as any of those just cited.

Palladio's villas more approach the utility and comfort of such a structure. They are admirably adapted to the country and climate for which he designed them, and are models of beauty and arrangement.

Inigo Jones introduced the Palladian villa into England with more taste than propriety. Lord Burlington continued its practice, and accomplished its greatest beauties in his beautiful gem at Chiswick; but it is too cold, too dreary, and above all, too comfortless, for our climate and our habits of society.

Campbell, Ware and Brettingham built mansions both large and small, but scarcely any thing to be remembered as a villa. Wren built town houses, and Vanburgh palaces, but neither of them accomplished a villa. The houses of the former, many of which are to be seen in London, and are commemorated in his memoirs, cannot be considered, according to his own canons, as *architectural*; for he conformed to the French taste and Parisian fashion of the day, and satirised them by avowing that "architecture aims at eternity, and is therefore the only thing incapable of modes and fashions."

The various villas in the park, the consideration of which have occasioned this digression, shall now be visited, if you are sufficiently rested to proceed. The first that we arrive at, is that of Mr. Burton, which he has named the Holme, a Saxon

word, meaning a river island. Good views of it are obtained over the lake and island whence it derives its name, from Hanover Terrace, along Sussex Place, and from Clarence Terrace. From the gardens opposite these buildings our view is taken. Its charming plantations and lovely evergreens, on a fine autumnal day, when we viewed it from the opposite grounds last year, and surveyed the glassy surface of the silver lake,

“ Sloped downwards to its brinks and stood,  
With their green faces fixed upon the flood.”

LORD BYRON.

This villa, appears from the grounds, to consist of but two stories, the principal and the chamber story; but in reality it consists of three, the offices being contained in a basement, which is concealed by a lawned terrace, and protected from damp by concealed area walls. This story is lighted and approached from the outside by areas on its flanks, which are hidden by the plantations.

The entrance is on the opposite front to that shown in the view, under an Ionic tetrastyle portico. It consists of a door and two windows, one of which lights the study and the other the eating room. This portico corresponds in width with the bow, or rotunda in the garden front, and is covered with a well-proportioned pediment; and the windows agree with those seen in the view: except those under the portico which are smaller, and light the stair-case on one side, and a closet or small dressing room on the other. The door is in the centre, and opens to a hall 16·0 by 10·0, with only one door besides that by which you enter. This door leads to a corridor that communicates with all the apartments of the principal story and the stairs to the chamber story, which are on the left side (on entering) of the hall. The apartments consist of a handsome drawing room which occupies the bow, a library on the side next the conservatory and a billiard room on the other side. These three rooms occupy the garden front, and can be easily thrown together into one or two apartments, by means of large folding doors. At the back of the library is a spacious dining room, entered under a circular recess; and behind the billiard room, which is as large as the eating room, is a study or gentleman's room, in a retired situation suited to its purposes. The chambers and



dormitories are above stairs. The bow is decorated by attached columns of the same order as those in the entrance front, and the entablature is continued on every face of the building except the wings, where the architrave is omitted to make room for the dressings of the windows. The bow is surmounted by an attic, and covered with a well proportioned cupola. Each end of the flanks is finished with a pediment formed by the roof itself, not as in some modern instances, by an appliqué of a different shape. The length of the building on the ground story is sixty-six feet, and the depth on its flanks forty-four feet.

The style of the building is villa-like and characteristic, and the appearance from the grounds rural and pleasing. It is the work of a young architect, and is creditable to his rising abilities.

There is time yet to inspect another of these suburban villas, if you are not too tired :—therefore in our way to our friend's house in St. John's Wood, where we are to dine, we will pass again along the terraces that adorn the outer circle. Look ! what a fine effect the portico of the new church has, now the setting sun illuminates its northern aspect. It is singular, that most of our best porticoes and façades have this dull and sunless aspect. From the India House to Somerset House, and thence to Carlton Palace, (which by the way is now being removed), and again, this before us, all face the dreary north.

Look ! I say, at the effect, (the detail and proportions we will defer till to-morrow), see how the long gray shadows contrast with the mellow sunny hue of the lights ; and how playfully they break, and cross each other. What a beautiful carved frame, in appearance, the houses on both sides of York Gate form to the church, (*see the print*), and how well the Ionic order of the houses carries on the eye to the richer Corinthian of the church.

Well, let us proceed dinnerward, and cast another look as we proceed at the terraces on the left, and at the beautiful plantations and lovely lake on our right. See ! the sparkling undulating line of beauty, formed by the curved neck of that swan, sailing majestically by the dark green shrubs of the Holme. The united powers of the magic pencils of Ruysdael and Claude would hardly do justice to that bit of brilliant nature. See again at that charming groupe of (angels, I was

going to say,) children, who are sporting between the shrubs. By heaven, I could stay here all day feasting my eyes, till my more corporeal nature would command me to attend to other senses.

Before we cross the bridge at Macclesfield Gate, I will call your attention to the picturesque groupe before us, formed by Albany Cottage in the fore-ground, Hanover Lodge a little behind it, and Grove House, that which has the Ionic portico and niches, in the distance.

GROVE HOUSE, the residence of *George Bellas Greenough, Esq.* is another of Mr. Decimus Burton's elegant designs, and is completely in the villa style of architecture. It is larger and has more pretensions to architectural character, than that of his father. The garden front, which forms the principal feature in the print, is divided into three portions, a centre and two wings. The wings are backed with the flanks of the side elevations, which give a value to their outlines.

The centre of the garden front, is composed of a tetrastyle portico of the Ionic order, raised on a terrace. Three windows fill the apertures between the columns, and a long panel over them, gives an apparent height to the apartment thus decorated. The wings have recesses, the soffites of which are supported by three quarter columns of the Doric order. Between these columns are well proportioned niches, each of which contains a statue. No other window or door appears on the front, which gives a remarkable and pleasing *casino* or *pleasure-house* character to the house.

The portico, which is composed of one of the purest of the Grecian orders, is surmounted by a well proportioned pediment and acroteria; and the cornice of the wings, by a blocking course, the beauty of which is injured, by its integrity being broken and its character weakened, through raising the angles and depressing the centre, contrary to all the sound rules of the art, and of the elements of beauty. The curvilinear dipping lines of these finials to the wings are discordant to the eye, and should have been avoided. Sir Christopher Wren\* says, that "an artist ought to be jealous of novelties, in which fancy binds the judgment; and to think his judges, as well those

\* ELMES'S Life of WREN, Appendix, p. 120



that are to live five centuries after him, as those of his own time. That which is commendable now for novelty will not be a new invention to posterity, when his works are often imitated, and when it is not known which is the original ; but *the glory of that which is good is eternal.*"

The entrance front, also consists of three parts, or divisions, a centre and two wings. The centre, however, is kept subordinate to the garden or principal front, by having no pediment, but is finished with a simple straight blocking course over the level Ionic cornice, which is continued through both fronts and flanks, as the *theme* or subject of the composition. This variety of uniformity gives perfect beauty and an *Ionic* character to the house ; although the lower portico and decorations of the niches have a *Doric* accompaniment. These uniformities carried alternately in the fronts, affect the eye, as the key notes in music, or the alternate rhymes in poetry, do the ear. The blocking course is finished by a panelled acroterium, surmounted by a sub-cornice and lesser blocking course ; shorter by about a fourth than its plinth, and carried into a pyramidal form by well proportioned trusses, which have the merit of appearing really as supporters to their centre.

Under the architrave of the leading entablature are the windows of the chamber story. Three in the centre and one in the flanks. The entrance door is protected by a spacious semi-circular portico of the true *Doric* order, which harmonizes with the livelier *Ionic*, as Linley's inimitable violoncello does with Spagnoletti's brilliant fiddle :—or to take a higher character, like one of Mozart's majestic accompaniments, to his brilliant and inventive *arias*.

The blocking course of this order is carried horizontally in a straight line, and vertically in a beautiful curve, censuring by its harmony the discord of its weak and inefficient neighbour. I cannot help again quoting Wren while we are here, although our friend may be getting warm, and his dinner cold, by our delay. It is from the same unfinished sketch that I before quoted from, and is germane to our subject.

"Beauty, firmness and convenience," says our great master, "are the principles of architecture ; the first two depend upon geometrical reasons of optics and statics ; the third only makes the variety. There are natural causes of beauty. Beauty," ob-

serves he, making a fine definition, "is a harmony of objects, begetting pleasure by the eye." Then he proceeds to say that there are two causes of beauty, "natural and customary. Natural is from geometry, consisting in uniformity, that is, equality and proportion. Customary beauty is begotten by the use of our own senses to those objects which are usually pleasing to us for other causes; as familiarity, or particular inclination, breeds a love to things not in themselves lovely. Here lies the great occasion of errors; here is tried the architect's judgment; but always the true test is natural or geometrical beauty."

Put your tasteless watch into your hungry fob, I will not detain you from your dinner many minutes, and the subject is so apt, that I must finish it. We will take gallant's law, and lay the blame on the enticing beauties that have surrounded and accompanied us. "Geometrical figures," continues my master, "are naturally more beautiful than other irregular figures; in this, all consent as to a law of nature. Of geometrical figures, the square and the circle, are most beautiful. Next, the parallelogram and the oval. Straight lines are more beautiful than curved: next to straight lines, equal and geometrical flexures. An object *elevated* in the middle" (mind that friend Decimus, and violate no more the purity of thy blocking courses) "is more beautiful than *depressed*."

The general composition of Grove House accords (excepting only the inharmonious discord of the aforesaid blocking course, which affects the eye like a badly resolved chord in music does the ear), with the definition of beauty, that I have just quoted. The principal, or garden front, is harmonious, both in its principal features and in its accessories; the entrance front is equally harmonious in itself, and secondary to the leading ideas, forming an admirable tenor to the soprano façade of the garden, and the whole forms a pretty architectural *sinfonia* of a few parts; the composer wisely leaving the more magnificent and grander features of the art for fuller compositions:—to such as where

"The pillar'd dome magnific heaves  
Its ample roof; and luxury within,  
Pours out her glittering stores."

THOMSON.



The interior of this modest mansion is commodiously arranged, both for convenience and utility. The study of this department of our art, *convenience*, particularly in domestic architecture, is one of the most useful, and at the same time, one of the most difficult parts of an architect's profession. Sir Henry Wotton, in discussing this subject, says, that "every man's proper *mansion-house* and *home*, being the theatre of his hospitality, the seat of self-fruition, the comfortable part of his own life, the noblest of his son's inheritance, a kind of private principedom; nay, to the possessors thereof, an epitome of the whole world, may well deserve, by these attributes, according to the degree of the masters, to be decently and delightfully adorned. For which end there are two arts attending on architecture, like two of her principal gentlewomen, to dress and trim their mistress—picture and sculpture." I know not what our old friend Fuseli would have said to this doctrine of making painting a dressing maid to architecture. Flaxman would have shaken his venerable head at any one who would have promulgated such an heresy concerning his art. Courage! I see land, our friend's house is in view, the chimneys are delightfully telegraphing us with their smoak, and I have just time to finish the diplomatic-architecto-critic's opinion of the three arts; "between whom," continues he, "before I proceed any farther, I will venture to determine an ancient quarrel about their precedence, with this distinction; that in *the garnishing of fabrics*, sculpture no doubt must have the pre-eminence, as being indeed of nearer affinity to architecture itself, and consequently, the more natural and suitable ornament. But, on the other side, to consider these two arts, as I shall do, philosophically, and not mechanically, an excellent piece of painting is to my judgment the more admirable object, because it comes near an artificial miracle to make divers distinct eminences appear upon a flat by force of shadows, and yet the shadows themselves not to appear, which I conceive the uttermost value, and virtue of a painter, and to which very few have arrived."

As we have yet a few minutes, I must say something of the horticultural decorations, which "garnish" this villa.

They are at present young and incomplete, but looking with a pictorial eye, at their present capabilities and prospects of future growth, they are beautifully diversified, and give a characteristic back-ground and accompaniment to the principal feature—the house.





Drawn by Tho: H. Shepherd

Engraved by F. J. Havel

THE DOUBLE LOCK, & EAST ENTRANCE  
TO THE ISLINGTON TUNNEL, REGENT'S CANAL.  
TO COLONEL DRINKWATER THIS PLATE IS MOST RESPECTFULLY INSCRIBED.

Published Aug.<sup>5</sup> 25 1827 by Jones & C<sup>o</sup> 3 Acton Place, Kingsland Road, London.





## CHAP. II.

“Fountains and Trees, our wearied pride do please,  
E'en in the midst of gilded palaces;  
And in our towns, that prospect gives delight,  
Which opens round the country to our sight.

SPRAT

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FOUR OF THE REGENT'S PARK, BEGINNING AT YORK GATE—YORK GATE AND THE NEW CHURCH OF ST. MARY-LE-BONE, THE WORK OF TWO ARCHITECTS, CONSIDERED AS ONE COMPOSITION—CONVERSION BY ACT OF PARLIAMENT OF AN IONIC CHAPEL INTO A CORINTHIAN CHURCH—OBSTINACY OF THE BASES, CONTRASTED WITH THE SUBSERVIENCY OF THE CAPITALS—YORK TERRACE—CORNWALL TERRACE—ARCHITECTURE COMPARED WITH MUSIC—CLARENCE TERRACE—OBSERVATIONS—SUSSEX PLACE—HANOVER TERRACE—DESCRIPTIONS OF AND REMARKS ON ALBANY COTTAGE—HANOVER LODGE—GROVE HOUSE, THE VILLA OF MR. GREENOUGH—THE MARQUESS OF HERTFORD'S VILLA—MACCLESFIELD BRIDGE—THE GROUNDS OF THE ZOOLOGICAL SOCIETY—THE COLLEGIATE CHURCH AND HOSPITAL OF ST. CATHERINE—THE MASTER'S RESIDENCE—CHESTER TERRACE—CAMBRIDGE TERRACE—MR. HORNOR'S COLISEUM—THE DIORAMA—MR. SOANE'S NEW CHURCH.

Good morning to you gentlemen, we are betimes and punctual, and it is well we are so, for we have much to do. The morning, however, is auspicious, and we go to our task with affection. Let us, as the French say, begin with the beginning, and by walking gently along the New Road, enter upon our undertaking at

## YORK GATE.

To see this place (for York Gate is not only the entrance gateway to the park, but also comprises the two rows of mansions that flank it, forming an architectural avenue to the park on entering it, and a brilliant border to the church on leaving it) we should go upon the bridge.

The entrance is formed by the porches of the eastern and western ends of York Terrace, which is thus divided into two halves. These porches give the effect of lodges to the gates which cross the avenue, and break the perpendicularity of the line of houses. Of the terrace itself, I will say a word

or two as we pass round the park, after examining the two rows of mansions that flank this handsome entrance to it.

One side is similar to the other, and consists of a centre and two wings. The wings project from the main body of the building, and are plain in their elevation, except where their perpendicular lines are broken by the string course, which forms the plinth to the stylobate of the Ionic order of the centre, and by the cornices of the principal and attic orders.

The centres recede, and are decorated by semi-circular headed windows in the ground story; by a colonnade of the Ionic order, to the principal and two pair stories, and by an attic surmounting the cornice of the principal order. The inter-columniations, are appropriated to the windows; those of the principal story having balconies formed by a balustrade, between the pedestals of the order. Both the buildings are insulated, their northern extremities being bounded by the mews and entrances to the houses of York Terrace, and their southern ends by the buildings and gardens of Nottingham Terrace, which reach to the New Road.

Before we proceed to a brief examination of the church, let me call your attention to the rich and varied effect of the three architectural façades of which this stereotomous scene, like that of Palladio's sculptured scenery at the Olympic theatre of Vicenza, is composed. The western front is in positive shadow, relieved only by the atmospheric reflection, that faintly delineates the details, and gives a massive effect approaching to that of moon-light; while its opposite brother sparkles with all the radiance of the morning sun, having shadows and lights, reflexes and demitints in varied harmony. The church connects this light and shade, this treble and base, as it were, of the composition, by a middle tint of half shadow, a sort of tenor to the others, and is illuminated into complete detail by the reflected lights from the eastern front of the buildings, from the surface of the road in its front, and from the atmosphere. These lights produce almost the effect of perfect day-light without sun-shine, upon the portico and aisles of the church; and give softened instead of cast shadows, like those in sun-shine, and the west front is comparatively dark, from the excessive light of the eastern building.



They form a complete architectural pictorial symphony of three parts, in perfect harmony as a composition, although the work of two masters. True it is, there are some defects in the detail, the attic cornice is too trifling and petite, and the upper blocking course too insignificant, and not exactly in good keeping with the rest, or in good taste:—but, when the adapter of the accompaniments (Mr. Nash), has succeeded so well in completing the whole subject, of which the church, the theme as it may be called of the composition, is the work of another artist (the late Mr. Hardwick), and rendered it so picturesque and harmonious as a whole; we must not seek too rigidly for the accidental carelessness of an appoggiatura note or two, that may offend against the strict rules of the art, the entire composition being so pleasing and satisfactory.

One more look, as that passing cloud is beautifully varying the bright lines of the columns with a dioramic effect, and then we will cross the road, and take a closer view of the new church.

#### THE NEW CHURCH OF ST. MARY-LE-BONE.

The first church of this parish was dedicated, say the antiquaries, to St. John, and the second one, of which I have before spoken, to the Virgin Mary. Of this idol of the Catholic church, in those days England possessed many, even as there are still a plurality of Madonnas in those countries where the Roman Catholic faith prevails. This saint in particular, was called *St. Mary of, or at, the bourn*, and now by corruption and acceptation, *St. Mary-le-bone*, which, with your leave I shall call it, with the *vulgar* million, leaving its etymology and correct orthography to the *wise* few, who patronize word-catching and antiquarianism.

The original church stood on or near the present court-house of the parish, at the end of Mary-le-bone Lane, near Oxford Street. The second church was built on the site of a chapel near the upper end of High Street; which becoming dilapidated, was taken down in the year 1741, and a new one, now called *the parish chapel* erected in its place. It is, as Cobbett says, in *The Rejected Addresses*, “a plain brown brick edifice.”

This church becoming inadequate to the population and respectability of the parish, in spite of the many chapels of ease which had been built within its circuit, the parishioners for many years past had been endeavouring to procure the erection of a new parish church, commensurate with their wants. In 1770 they procured an act of parliament for building one, for making a new cemetery, and other purposes connected therewith; and a design for its construction by Sir William Chambers was approved by the proper authorities. In 1772 or 1773 the vestrymen procured a new and enlarged act, empowering them to provide an additional public cemetery, and to erect a new parish chapel of ease. The plot of ground before us, was therefore purchased and enclosed, but no farther steps were taken till after the passing of a fourth act in 1811, which repealed all the former acts, and gave new powers to the vestrymen and their successors.

These gentlemen, therefore, determined in the beginning of the year 1813 to build a new chapel of ease on this spot, and adopted a design for such purpose, made by Thomas Hardwick, Esq. The works were accordingly commenced in the July of that year, and the edifice was proceeding rapidly to completion, when the building was suddenly stopped; and various alterations effected. It was then much smaller and of a different order, the Ionic. Some of the capitals, I well remember, were carved, and I believe one or two were erected upon their proper shafts. When this smaller building was at this stage of its operations, the select vestry came to the resolution of converting their incipient *chapel of ease*, into a complete *parish church*: and as parliament is proverbially said to be omnipotent, they procured another act to empower them to make that metamorphosis, and to convert, by its magic influence, good Ionic columns into substantial Corinthians. This occasioned a perfect chaos among the materials and elements of the building; which, when order was restored, all the shafts of the Ionic columns became elongated to Corinthian proportions, and were surmounted by capitals of that splendid order. But the humble attic bases of the original design, not having the fear of being called to the bar of the house before their eyes, would not give way to the parliamentary enactment, and remain to this day vouching for their Ionian origin.



The more modest maidenly tower, was also compelled to resign her claims, in order to make way for the riper and more matured beauties of a sedate matronly campanile steeple. The aisle-like additions of the stair-ways to the galleries, received the embroidered decorations of a pair of orthodox columns, the tetrastyle Ionic porch of the chapel was extended to the hexastyle Corinthian portico of the church, and various other alterations were made, to give the *daughter chapel*, now married by authority of parliament, the character of a *mother church*.

When completed and consecrated, the new edifice was named, with all due solemnity, *the parish church of St. Mary-le-bone*; and was invested with all the rights and privileges of its decrepit and divorced predecessor, which was obliged to retire into the humble rank of *parish chapel*, and to act as a handmaid to its more favoured, and more youthful successor.

The Duke of Portland, as rector of the parish, nominates the curate, who is to be licensed by the Bishop of London. This ecclesiastical officer is now paid a stipend suitable to the rank and wealth of his flock. But, as a contrast to the present day, Mr. Lysons informs us in his valuable researches into the history of the environs of London, that in 1511 the curate's stipend was only thirteen shillings a year, which was paid by Thomas Hobson, then lessee under the priory of Blakemore. In 1650 the impropriation was valued at £80 a year, and the curate was paid £15 a year, his other emoluments averaging generally about the same sum. From the prodigious increase of first-rate buildings, and of population in the parish, particularly in the Regent's Park, the contingencies of the minister's stipend are now such as to make it divisible into several valuable benefices.

The plan of this church, like most of those in the metropolis, is a parallelogram, with its longest sides distributed to the north and south, instead of to the east and west, as is usual with Christian churches. This method of construction, which throws the principal or entrance front to the north, and the altar to the south, is an arrangement that doubtlessly was thought of but little importance when its original destination was for a Chapel; but is objectionable in many points of view, as I will presently shew you, in a Church.

The north front is elongated by lateral projections to the east and west, which are both faced by detached columns. These

wings contain the staircases which lead to the galleries. The south ends of the east and west fronts are also elongated by similar projections, which, lying diagonally in relation to the main building, form internally a semi-hexagonal recess for the altar; and externally, that to the eastward a direct portico or façade of entrance from High Street, and that to the westward a corresponding form, which, however, faces only the churchyard. The eastern diagonal wing, contains a vestibule and staircase to the gallery, and to the private family pews above, which have the heterodox and profane appearance of the private boxes of a dramatic theatre. The western corresponding appendage, contains a similar staircase upon a smaller scale, and a vestry room below, and family pews corresponding with those opposite to them, above.

Before entering the church, the doors of which fortunately for us are open, we will take a view of the principal elevation now before us. The portico, which is raised upon six steps, is Corinthian, of the proportions and after the chaste example of the Pantheon at Rome, and is hexastyle in front. It is crowned by a proper entablature, and a well proportioned pediment. Behind the principal range of columns, which have a return column and an anta on each flank of the portico, are three doorways, with well proportioned architraves and dressings. The centre entrance leads to the nave, and the sides to the aisles and galleries. The elevation is divided into two stories by a string course, on which, in front, are two semi-circular headed windows over the side doors, and between the four central columns, is a long blank sunk panel, which was in the architect's original design, filled with a basso-rilievo representing the entry of Jesus Christ into Jerusalem. Few subjects of sacred history, could be either more appropriate to a Christian edifice than this narrative, the selection of which is highly creditable to the taste and judgment of this able pupil of Sir William Chambers, or compose better for a sculptural embellishment to a Christian temple. The select vestry could not do better than to order Mr. Westmacott, whom the Royal Academy have with great judgment elected professor of sculpture, to fill up the void by a sculptural representation of this very appropriate and analogous subject from his able hand; and thus complete the principal elevation of their handsome church.



The ceiling of the portico is divided into panels by the architraves from the columns to the wall or cell of the building, which are crossed by the epistylum of the columns in flank. These panels are filled with flowers of a broad, bold and appropriate character, peculiarly suitable for their situation.

“Honour to whom honour is due,” says a high authority, therefore I should have been sorry had we left the portico without noticing the inscription over the centre doorway; which, like that of the portico of Agrippa from which this is copied, records the honoured names of its pious founders.

“THIS CHURCH WAS ERECTED AT THE EXPENSE OF THE PARISHIONERS, AND CONSECRATED VI. FEBRUARY,

A.D. MDCCCXVIII.

THE DUKE OF PORTLAND,	}	CHURCHWARDENS.
SIR JAMES GRAHAM, Bart.		

GEORGE ALLEN,	}	SIDESMEN.
JOHN RUSSELL,		

I had almost forgotten my promise of animadverting upon the practice of reversing, or neglecting, the ancient custom of building churches east and west, which makes the entrance or portico face the west, and the altar or posticum face the east or rising sun. To say nothing of religious principle in this mode of construction, which however, like most principles founded on such grounds, will always be found consistent with good sense, the custom of placing churches east and west is of very ancient practice, and independently of the Christian feeling of the early ages, is founded on good taste, and is the most beautiful in practice; not only for the sentiments that it inspires from its antiquity, and from the feeling of adoring the Creator of all things, looking towards the east, where his bounteous source of light and heat rises to beautify and benefit our mundane globe; but from the circumstance, that such a mode of distribution gives more beauty and variety of light and shade, than any other. In a northern aspect, such as this of Mary-le-bone new church, the portico, which is always the most distinguishing feature of a church, is turned towards that part of the heavens, from whence the sun never shines; and it rarely catches its enlivening rays, but receives on

the contrary the gloomy sepulchral reflected light of a northern aspect, and bears more the character of a pagan sepulchre, than of the enlivening features of a Christian temple.

The steeple partakes of the same gloomy character *in front*, but being circular in its upper part, and having every face alike, the same objection does not entirely hold good. Therefore to catch the best character of this feature of the church, which by the way is the most difficult thing to design in modern architecture, and may be called both the touch-stone and op-probium of modern art, let us walk a little way down the New Road towards Portland Place, and observe the charming effect of the light and shade upon its varied forms.

To compare this steeple with the best of Gibbs' or any of Wren's, that are executed in stone, would be trying its architect by too severe a standard, for who of modern days has surpassed that of St. Martin's in the Fields, or has equalled those of St. Bride's, Bow, or many others that may occur to an observing spectator? But it has its beauties, which are principally those of detail, and its defects, which are entirely those of outline and of appropriateness. In outline it is bulky and inelegant, and in appropriateness, either the pediment should have been omitted, or the campanile should not have been placed a straddle upon its back. It has no precedent in any work of Wren's, who always brings up his spire from a sufficient tower, and base from the ground; nor do I remember at this moment any in the great Italian masters. Gibbs furnishes an example in St. Martin's, and so does the elder Dance in St. Leonard, Shoreditch, two specimens of great beauty, elegance and solidity, but deficient in this first requisite of a bell tower, a sufficiently apparent foundation.

The steeple, as you may perceive, commences on the summit of the pediment and roof, by a square rusticated tower of twenty-one feet on each side. In the centre is a clock, which breaks the monotony of the masonry. On the upper part of this is a circular peristyle of columns of the Corinthian order. A blocking course and two lofty steps surmount the cornice and form a base to eight caryatic figures of the winds, which support an entablature, a blocking course, and a series of eight trusses, bearing up as many ribs, upon a cupola, which finish upon its vertex, and support a pedestal and weathercock.





TO ARTHUR DUKE OF WELLINGTON,  
AND HIS BRAVE COMPANIONS IN ARMS  
THIS STATUE OF ACHILLES,  
CAST FROM CANNON TAKEN IN THE VICTORIES  
OF SALAMANCA, VITTORIA, TOULOUSE AND WATERLOO  
IS INSCRIBED  
BY THEIR COUNTRYWOMEN,

PLACED ON THIS SPOT  
ON THE XVIII DAY OF JUNE. MDCCCXXI,

BY COMMAND OF  
HIS MAJESTY GEORGE IIII.

Drawn by Tho<sup>s</sup> H. Shepherd

Engraved by S. Freeman

## STATUE OF ACHILLES.

IN HYDE PARK

Published July 7 1827 by Jones & Co 3 Acton Place, Kingsland Road, London





The setting off of the square tower to the circular temple is too abrupt for symmetry, and consequently fails in producing a beautiful effect. The composition is not sufficiently pyramidal, nor lofty, but the female figures, and the semicircular headed apertures between them, are novel in design, and elegant in effect. Its height is about seventy-five feet from the roof, or 120 feet from the ground.

As we are on this side, let us go down High Street, take a look at the Eastern front, which has an original and striking appearance on this side, from the effect of the almost meridian sun which is now shining upon it; and enter the church, by the south eastern entrance. Over the corresponding door, is a similar niche to that before us, and the wing is ornamented in every respect in a similar manner.

The floor of the church is raised five or six steps above the level of the cemetery, which is a method that should always be adopted, as the ground of the church-yard is always increasing in height. Witness the number of churches in the country whose floors are become by such means much below the level of the surrounding soil, to the great injury of the healths of the congregation.

The interior, which we are now entering, is, as you perceive, spacious, airy and commodious; and, having a second gallery, will accommodate an immense congregation, the members of which can all hear and see as well as in any church in the metropolis. The arrangement of the galleries and pews, and the distribution of the seats, are all excellent as far as hearing and seeing are concerned, but are too theatrical in appearance, for an edifice of so sacred a character as a church. This appearance is still farther increased by the private pews, which standing in the diagonal sides in tiers bear also too great a resemblance to the private boxes, and the altar and its decorations, with the organ in its centre, and the flimsy linen transparency in its front, to the proscenium of a theatre. With these exceptions, the interior is rich and splendid, and bears evidence of a sound and pure taste in its architect. The lower part of the altarpiece is also in excellent style, and the altar picture of a holy family, by West, is one of the best productions of that facile painter.

The pulpit and desks are beautifully carved in mahogany,

and are very appropriate to their destined purposes. The ceiling, as you may perceive, is broad and bold in style, and effective in execution. The splendid effect of this church on Sundays, when filled by a congregation of the first wealth and information in the British metropolis, cannot be surpassed.

Our morning is wasting fast, we have much to see and to talk about, and the pew-opener is waiting to lock the doors after us; therefore, if you please, we will leave this singularly original design, return into the Park by York Gate, and pursue our peregrinations. I almost had forgotten to say, that the expense of building the church, including the charge incurred by the alterations from the original design of a chapel into a church, was about £60,000.

See the rich embroidered prospect now before us! Look on our right how the huge cupola of the Coliseum spreads its ample rotunda among the groves of mansions, pleasure grounds and squares. See the bizarre minarets of Sussex Place on our left, in direct opposition to it; and the tasteful pilasters of Cornwall Terrace, how they play in the sunny corruscations of this brilliant morning. With how much more justice might the poet exclaim, had he lived to see our metropolis in this our day,—

“ this splendid city  
How wanton sits she, amidst nature's smiles;  
Nor from her highest turret has to view,  
But golden landscapes, and luxuriant scenes,  
A waste of wealth, the store-house of the world.”

YOUNG.

#### YORK TERRACE.

Now we are again in the confines of the park. The buildings on our right and left are York Terrace, designed by Mr. Nash. That which is eastward of York Gate, we will leave till we return to it after our circuit, and inspect that on our left. This splendid row of princely mansions, has the appearance of one single building, of a complete palatial character; owing to all the entrances being in the rear, where large and characteristic porches protect the vestibules, and serve for the reception of dressed company from carriages in bad weather. All the doors and windows in this lawn or principal front, are uniform, and have the appearance of a suit of princely apartments rather



than a row of private dwellings. This idea is kept up by the pleasing and judicious arrangement of the gardens, which have no divisions, but are laid out in the style of grounds belonging to the palace. The elevation is in a good Italian style of architecture in composition, with Grecian detail; and consists of an entrance or ground story, with semicircular headed windows, and rusticated piers. A stylobate, or continued pedestal above the rusticated arches of these windows, runs through the whole composition, divided between the columns into balustrades in front of the windows of the one pair or principal story, to which they form balconies of a handsome architectural character, much superior to the trivial thread-like iron balconies of its predecessors. Lofty, well-proportioned windows, that give light to the elegant drawing-rooms of the principal story, are perforated immediately on the cornice of the stylobate, and in accordance with the majestic simplicity of the order to which they belong (the Ionic of the Ilyssus), they are left without decoration. A similar range of windows, of the same width but less in height, are constructed for the use of the principal chamber story, and like those of the drawing-room story are also without dressings. These two stories form the principal architectural features of the terrace, and are decorated with a colonnade of the Ilyssus Ionic order. The angles are finished in *antis*, and the order is completed by a well proportioned entablature, adapted with great propriety from the same beautiful specimen of the order. On the summit of the cornice is constructed an attic story, which by prescription is allowed to wander a little into the bizarre, but this strays rather too much into the irregular, to accompany so chaste a composition as the Ionic, to which it forms a crown. The cornice and blocking course are both also too small in proportion for the majesty of the lower order. A contrast there should be certainly, but not in style. It is in a different key, and is a false concord, when only an harmonious discord was required. The windows between the piers or pilasters of this story, are of the same width as those below, and finished with semicircular heads and sash windows in correspondence with those of the lower story.

Now we will proceed in our excursion, but hark! at that delightful harp. The very circumstance of not seeing the charming player enhances the romance of the scene. How the

swelling chords wander about the ear. It comes from that open window, with the tamboured muslin curtains, and it accords so completely with the harmony of the scene, that I cannot tear myself away. The lovely musician is revelling in all the brilliancy of Arpeggio variations upon the beautiful Venetian air *sul margine del rio*. Mark the rapidity with which she executes that *brillante* passage, swelling from the minutest *piano* to the most powerful *forte*, stopping as if by magic in an instant and then reverting to the original air. It ceases! Well! the highest enjoyments are often the most brief. Therefore now let us proceed.

#### CORNWALL TERRACE.

This next row of buildings is one of the first, and at the same time one of the prettiest, that have been erected in the Park. It is called Cornwall Terrace, after our present King's ducal title, when Regent of these kingdoms. The houses are not on so large a scale as those in York Terrace, but possess a character for regular beauty that some of their more colossal neighbours want. This terrace is erected from the designs of Mr. Decimus Burton, and possesses a character of beauty and scholastic regularity, that is highly creditable to the talents of this young architect. It consists of a rusticated ground story, which forms a well proportioned basement to the Corinthian order of the principal stories. The doors and windows correspond in character, and preserve an appearance of unity highly agreeable to the eye. This rusticated story projects beyond the face of the upper, which is of the Corinthian order, with fluted shafts, well proportioned capitals, and an equally well proportioned entablature. The windows, dressings, accessories and other architectural and sculptural embellishments of this very elegant row of houses, are in good taste, and present to our view an architectural façade of singular beauty.

#### CLARENCE TERRACE.

Let us now continue our ramble. This picturesque row of houses is named after his Royal Highness the Lord high Ad-



miral of England, and is also from the drawing board of Mr. Burton, junior. It is in three portions, a centre and two wings, of the Corinthian order, connected by two colonnades of the Ilyssus Ionic order. This terrace is the smallest in the park ; and from the circumstance of its projecting wings, and its Ionic colonnade, it presents a greater variety in its composition, and a more imposing effect, than if it were straight upon its face, and had not such bold features. The elevation is divided into three stories ; namely, a rusticated entrance, which serves as a basement to the others, a Corinthian order embellishing the drawing-room and chamber stories, and a well proportioned entablature : these form the principal features of this pleasing composition.

If we cross over to the pavement of the terrace, and turn our backs upon the houses, we shall enjoy one of the most pleasing views in the park. Look at the beautiful expanse of the lake before us ! See the exquisite diversity of scene, occasioned by the islets or holmes that lay upon its tranquil bosom, in all the variety of nature, when at the same time they are the effects of art. Such power has the artist of pure taste, who looks to nature as his guide, in the formation of living pictures like the scene that we are now enjoying.

A house, situate like one of these, possesses the double advantage of town and country. By its contiguity to the fashionable and business parts of the metropolis, it forms a complete town residence ; and by the romantic beauty of the decorated landscape scenery by which it is surrounded, it is equal to any part of the country for health and domestic retirement, for men of business,

“ When weary they retreat  
T’ enjoy cool nature in a country seat,  
T’ exchange the centre of a thousand trades  
For clumps and lawns, and temples and cascades.”

COWPER.

How charming is the appearance of those two beautiful villas, the Holme and South-villa, from this spot ; surrounded as they are by such luxuriant vegetation of shrubs and trees, and flowers, redolent of beauty and of the sweetest perfume.

Now let us proceed. The whimsical row of houses, that we are now approaching is,

## SUSSEX PLACE,

designed, I believe, by Mr. Nash. In elevation it presents a singular contrast to the chaster beauties of the other terraces and places, by which it is surrounded ; and was perhaps introduced purposely by its able architect for the sake of picturesque variety. For architectural beauty or good taste, if we separate the pagoda-like cupolas of this pile, and the bizarre style of decoration which it displays, from its adjacent scenery and accessories, it is entitled to no commendation on the score of pure style : but, when considered with the eye of a landscape painter, it presents a variety of form, and an assemblage of picturesque outlines, which diversify the scene, and prevent a monotony of effect that might otherwise have been tedious. The horticultural accessories, are pleasingly adapted to the houses, and the situation, which commands some of the most charming prospects in the park, is one of the most delightful suburban sites in this region of beauty. The lake spreads its tranquil bosom before the façade, and reflects its eastern-like cupolas with pleasing effect. The varied plantations of the park, group with singular felicity, and the delightful season, that we are now enjoying, gives a double relish to the natural beauties of the place.

Now let us proceed, as the morning is wearing away apace, and we have much to occupy our attention.

Our next object is the handsome row of mansions on our left, named after his Majesty's continental kingdom and hereditary dominions,

## HANOVER TERRACE ;

which is also a design of Mr. Nash's, and in a more grammatical style of architecture than that which we have now left. It has a centre and two wing buildings, of the Doric order, the acroteria of which are surmounted by statues and other sculptural ornaments in terra cotta. The centre building is crowned by a well proportioned pediment, the tympanum of which is embellished with statues and figures in a wretched style of art, which the architect would do well to remove. The style of



architecture employed by the artist is Italian or Palladian, and remarkably well adapted for the description of dwelling houses, of which the structure is composed. The capitals are well proportioned in design, and well executed, but the entablature is weak in profile and inefficient in character, for the height of the building to which it is appropriated.

The stories of the mansions are lofty, and elegantly finished, and the domestic arrangement of the various rooms convenient, and laid out in a masterly style. The situation of this very pretty terrace is near the north western extremity of the western branch of the lake which embellishes and refreshes the park. The islet which faces its northernmost wing sweetly diversifies the scene, and gives a charming sylvan character to the prospect from the houses.

The knoll of Primrose hill which appears above the tops of the young plantations, looks charmingly, as that passing cloud is diversifying its emerald bosom, and removing a somewhat too great monotony. A large reservoir of water is being formed upon its summit for the supply of the houses in the park, as high as their upper stories. This undertaking will add to the character which our countrymen have ever enjoyed of adding the useful to the ornamental.

Now let us rest a while, and enjoy the passing by of this bevy of fair demoiselles on their prancing jennets, who appear proud of their lovely burthens; accompanied by the gentle cavaliers who are escorting them, with beaming eyes and rejoicing hearts.

How beautiful that group of detached buildings, north of Hanover Terrace, composes from the situation in which we now are. The first on our left is Albany Cottage, the picturesque residence of Thomas Raikes, Esq. As a specimen of the English cottage ornée, it is scarcely to be surpassed, even in this region of architectural and picturesque beauty. The plantations accord with the architecture in a singularly happy manner, and at this youthful season of the year, give out delicious and health-inspiring perfumes.

“ Welcome thou mother of the year, the spring,”

sings old Kit Marlow in his masque of the Sun's darling,

“ That mother, on whose back Age ne’er can sit,  
 For Age still waits upon her ; that Spring, the nurse  
 Whose milk the Summer sucks, and is made wanton ;  
 Physician to the sick, strength to the sound ;  
 By whom all things above and under ground  
 Are quicken’d with new heat, fresh blood, brave vigour,  
 That spring that on fair cheeks in kisses lays  
 Ten thousand welcomes.”

What can surpass the health-inspiring odour that now surrounds us ; the gaiety of our lightened spirits, the suavity of that cloudless sky, or the mirthful carols of the little birds, which in this “ violet-breathing May,” are exulting in the very joyousness of their being ?

“ Hark ! the cuckows sing  
 Cuckow to welcome in the spring.  
 Brave prick-song ! who is’t now we hear ?  
 ’Tis the lark’s silver leer-a-leer.  
 Chirrup the sparrow flies away :  
 For he fell to’t ere break of day.  
 Ha, ha, hark, hark ! the cuckows sing,  
 Cuckow, to welcome in the Spring.

MARLOW.

Shall we rise ? The next pretty house on the left beyond Albany Cottage, is Hanover Lodge, the tasteful dwelling of the gallant Colonel Sir Robert Arbuthnot K. C. B. This modest mansion has greater pretensions to architectural character, than its rural neighbour, and its accessories of course, are in a more sculptural style.

The house is entered under a handsome portico, which opens into a spacious hall ; the cieling of which is supported by marble columns, and its floor decorated with a handsome tessellated pavement. A well-proportioned dining room nineteen feet six inches in length, by sixteen feet in width adjoins the hall on one side, and on another is a splendid suit of three elegant drawing rooms, extending above sixty feet in length when the doors are opened, by eighteen feet in breadth. A stone staircase of good proportions leads to the upper story, which comprises nine handsome bed-chambers, a bathing room with every accommodation for that healthful luxury, dressing rooms, and other requisites for a respectable family. The basement story contains an extensive range of culinary, and serviceable domes-





Drawn by Tho<sup>s</sup> H. Shepherd.

Engraved by C. Westwood.

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tic offices, and the out buildings of a neat lodge on each side of the entrance, a gardener's lodge, dormitories for men servants, a double coach house, four stall stable, coachman's room and and other conveniences.

The grounds, for a town residence are spacious, and laid out with considerable taste and elegance. The variety of form, and apparent natural effect of the meandering walks, and irregular shaped beds, and baskets cut out in the emerald-velvet turf, give greater delight to the tasteful eye, and more pleasure to the cultivated mind, than the banished formalities of the mathematical school of gardening, of Kent and his contemporaries.

Had that artist been entrusted with the laying out of these grounds he would have sought jokes and conceits in every walk, and have dug practical puns in every bed: even as he sent ladies to court, (for he was as often employed in designing garments for the gaudy nymphs of his day, as he was mansions and pleasure grounds), with bodices and flounces decorated with the five orders of architecture. Entablatures on their lovely backs, columns wreathed round their wavy limbs, and bases and pedestals on their capacious petticoats.

Had Kent I say, laid out these grounds, he would have displayed in cut box, or more formal yew, the star and insignia of the commander of the military order of the Bath, with which the gallant proprietor is ennobled. The white horse of Hanover would have shone in chalk in commemoration of the name which graces the mansion, and the crest, family arms and honorary additions would have been emblazoned in all the honours of London pride, and Virginia stock, in proper colours; with multangular and polygonal beds; in which all the geometrical figures in the first book of Euclid would have been practically demonstrated.

Now to pursue our journey. The Italian villa before us on the right hand side of the road, is the suburban retreat of the Marquess of Hertford, designed by Mr. Decimus Burton. Its buildings and offices are on a larger scale than any other in the park, and are accordant in style with the wealth of its noble owner. Simplicity and chastity of style, characterize its exterior, and its interior is in the same style of beautiful simplicity. The entrance hall is protected by a hexastyle portico of that singular Athenian order, which embellishes the door of the

octagonal tower of Andronicus Cyrrhestes, known to Grecian antiquaries, as the tower of the winds. The roof is Venetian with projecting eaves, supported by cantalivers, and concealed gutters to prevent the dripping of the rain water from the eaves. The wings are surmounted by spacious glass lanterns, which light the upper rooms. The offices are abundantly spacious, being spread out like the villas of the ancients upon the ground floor, and are designed in the same style of chaste simplicity as the mansion.

The entrance lodge is particularly chaste, and the gates solid and park-like; the plantations eminently beautiful, and the *tout ensemble* of the whole demesne in good taste.

This is decorated simplicity, such as the hand of taste, aided by the purse of wealth can alone execute. Yet less expense, aided by a pure taste, may accomplish beauty. Even in the recesses of a distant country village, taste may improve the most rigid economy. Such as a poet, whose name I do not at present remember, describes as

“ Close in the dingle of a wood  
Obscur'd with boughs a cottage stood ;  
Sweet-briar deck'd its lowly door,  
And vines spread all the summit o'er.  
An old barn's gable end was seen,  
Sprinkled with nature's mossy green,  
Hard on the right, from whence the flail  
Of thrasher sounded down the vale :  
A vale where many a flow'ret gay  
Sipp'd a clear stream—let on its way :  
A vale, above whose leafy shade  
The village steeple shows its head.”

Here is a beautiful spot, between the north eastern boundary of Lord Hertford's villa, and the portion in preparation for the use of the menageries and gardens of the Zoölogical Society, for such a Cottage-ornée as my friend Dashwood wishes to have for his London residence, since he has been returned by his independent neighbours as their representative in parliament.

In such a place as this, nothing like a town house should be allowed to insinuate its brazen face. No Grosvenor Square mansion, nor Grecianized sugar-house, should be skirted by emerald lawns, like those about us. Nor, as the animated author of “ Sayings and Doings” says, should “ an upright villa, with



a flight of steps leading up to the door, with a round weedy pond on a lawn, looking like a basin of green pease soup on a card table," be allowed to contaminate the hallowed place.

A rural style of architecture, should alone preponderate in a spot of such polished rurality as this before us. A house in full puff, or a mansion in a court-cut coat and bag wig, would be as preposterous, among the green fields and gay plantations of the Regent's Park, as my friend Dashwood himself would be in his full bottomed wig and silk gown, following the Leicestershire fox hounds, breast high among the sportsmen. In this paradise of rural charms, the architect who would compose his design in accordance with the natural beauties of the surrounding scenery, should say with the poet, before he commences his sketch,

" To me more dear, congenial to my heart  
One nature charm, than all the gloss of art."

Were comfort my aim, in composing a fit dwelling for my friend, in the very best part of the park, it should be a cottage, an English cottage, not, as Dr. Johnson defines it, "a low mean house in the country," but a genuine English cottage in the vicinity of the metropolis. Such, as my friend could unbend in, amidst his beloved domestic circle, and renovate his mental and bodily powers, in true and friendly hospitality and enjoyment.

My friend's cottage, therefore, shall not be the abode of either poverty or penuriousness. It shall not be, as a witty writer in Blackwood's Magazine asserts all cottages are, infested with colonies of rats, or communities of sparrows. It shall have neither damp walls, nor smoky chimneys; nor will I allow a scolding wife ever to enter its love-inspiring doors, without being metamorphosed into a resemblance of its handsome mistress, who is an example of perpetual smiling good humour, and amiable cheerfulness.

The plantations are almost to my mind, therefore a very few additions will accomplish that necessary appendage to the grounds of my friend's proposed cottage residence. It should be built on that rising knoll, with its entrance front towards the north-west, and, as a good name is every thing, I would call it Belle-grove.

The front I would place at a moderate distance from the road, inasmuch as the canal, and the opposite plantations, vouch for the impossibility of having opposite neighbours too near. The elevation should be simple, with a plain portico, of a size sufficiently ample to admit a carriage under its roof, to set down their fair cargoes in rainy weather without danger to their delicate habiliments.

The first hall, or vestibule should be sufficiently large, to contain the cloaks, garden-bonnets, hats, coats, parasols, and other exuviæ of the drawing-room guests; for all strangers, servants, tradesmen, &c., should have a distinct entrance near to the servants' hall, so that robbery need not be apprehended. In this general apartment, I would provide room for the bows and arrows of Dashwood's boys, who are famous archers, and their father encourages this exercise as tending to expand the chest, and strengthen the muscles of the arms and back. In it should also be a good sized billiard table, around which my friend may walk from six to eight miles of a rainy day, by way of exercise, and afford active amusement to his visitors.

Of guns, I say nothing, for although our park abounds with game, my friend is a man of too studious habits to be much of a shot, and even if he equalled Colonel Hawker himself, he would carry his fowling propensities farther a field than the cockney counties of Middlesex or Surry.

The gentleman's own room should adjoin this general apartment, and have also a communication with the common hall of entrance, and have the accommodations of a bath, a dressing table, and other suitable apparatus, besides that of a small writing table.

The dining room, should be placed on the right, or westward side of the hall, and should be so situated, for I like to assign a reason for my dispositions, because the view from this corner of the building, being the least interesting, suits in my mind the occupation of the dinner hour, when all eyes being engaged upon the banquet, they require less external attraction. In fact, the finest prospects fade before that of the table; for who, I would ask, at the hour of six, the eye is satiated by the highly dressed scenery about this charming neighbourhood, and the body fatigued by exercise or business, would not rather survey the gratifying display of the hospitable and well arranged



family dinner table, than even the magnificent expanse of *Table bay* itself?

Then, when the banquet is removed, and the snow white damask is carried off, leaving the fine green baize cover, as a preservative of the richly polished table; does it not, at such an interesting moment, when the produce of the Madeiras, of Oporto, of the east and of the west are about to be arranged for our gratification, more than rival the smiling beauties of the first fine day at the close of winter, such

“As the young Spring gives,”

SPENSER.

when the balmy air, warmed by the increasing power of the sun, dissolves the wintry snow upon the verdant lawns, and as Horace says,

“Fled are the snows, the verdant turf appears.”

On the opposite, or left hand side of the hall, I would place the morning room, or room of general occupancy; which should have a private door opening to a passage leading to the stable yard, the offices of which, should be at a sufficient distance from the house, not to be offensive. The door of the coach house, should face the south, which is a rule never to be deviated from, for the benefit of the sun to dry the carriages when wet. Adjoining the stable yard, I would arrange the melon and cucumber grounds, for the conveniency of the dung-pit, and to keep the kitchen garden free from litter.

The summer breakfast room, the withdrawing room, the ladies' room, for a professed boudoir would not be strictly in character with a cottage, should be in the rear, opening to the south-east, and all on the ground floor. It is matter of faith with me, and orthodoxy in my creed, that it is the character of the genuine cottage to have all the before-mentioned rooms on the ground floor. Indeed, for myself, I should prefer even my bed chamber to be on the ground floor, and adjoining to my own dressing room.

These apartments, I would shelter from the meridian sun, by a broad verandah, the supporters of which should be overgrown with woodbine, jessamine, honey-suckles, the white fragrant

clematis, called from the circumstance of its pouring forth its greatest profusion of odours in the evening, “the labourer’s welcome home,” monthly roses, which in such a situation would bloom even in merry Christmas tide, the twice flowering amber-coloured corcorus japonicus, the sweetly scented pea, the darling mignonette, which, by a new mode of culture, can be had in bloom, nearly all the year.

Then in front of this verandah, the windows under which, should all open as French sashes down to the floor, and which facing

“the sweet south,  
That breathes upon a bank of violets,  
Stealing and giving odour,”

should be a wide gravel walk, as yellow and as smooth as a Limerick glove; then a lawn, as level and as shorn as the cloth of a billiard table, interspersed with a few irregularly shaped patches, like a slashed doublet, filled with nature’s embroidery, hardy annuals, geraniums sunk in pots, so as to be removed into the conservatory in hard weather; Lady Holland’s botanical pride, the splendid and hardy Dahlia and other beautiful

“flowers, as many  
As the young spring gives, and choice as any.”

SPENSER.

On the south treillage raised against the back of the kitchen chimney, for the sake of the warmth, I would have a splendid plant of the *Magnolia grandiflora*, to scent the apartments and grounds with its almond-like fragrance. I would have an abundance of sweet-briers, and many of the best varieties of the scented cabbage rosé, some of which I would have grafted on lofty stocks, that they might be smelt or gathered without stooping.

Of the dormitories, I shall say but little, except that as my friend’s cottage is to be only one story high above the principal floor; those for the servants should be approached by a different staircase, and separate from those of his family. The men servants’ rooms should be in the stable offices.

As the cottage would be detached, I would have it thatched, not that rough sort of thatch like an Irishman’s wig, which, one



might suppose, covered Miss Hamilton's celebrated cottage at Glenburnie, or many of the cabins in Ireland

“ That keep every thing else but the weather clean out ;”

DIBDIN.

where a hurdle or an old cart wheel is thrown upon the roof to keep the thatch from being blown away. The thatch that I would have, should be formed of combed wheat straw, laid thick and smooth, and trimmed at the eaves, with compact ornamented ridges and verges. This sort of roof is not only very handsome and appropriate to the gentleman's cottage, but is the warmest covering in winter, and the coolest in summer, while slating is directly the reverse.

But to return to the garden, which I have not quite finished. I would have a small fountain, the jet of which should be supplied from an elevated cistern in the stable yard. This would be a source of admiration and amusement to my friend's children, and at the same time, give an agreeable undulation to the air in sultry weather, while a basin at its base would afford protection to a few brace of gold and silver fish, and without the pretence of a regular aquarium, would accommodate a few water lilies and other fragrant and curious aquatic plants.

I would also have a small rosarium which would provide rose-buds for the pot-pourri, and leaves for scent-bags, and the use of the still worm. Near to the rosarium I would have a hedge of the gray and spikey lavender, and beds of other fragrant flowers, and herbs for the same domestic purpose. A small orchard, should also be provided, if the size of the grounds permitted, to furnish the desert with choice specimens of fruit ; while beneath the trees, for due economy, I would sow lucerne, sainfoin and clover for green meat for the horses.

Such should be the sort of cottage that I would build for my friend Dashwood in the Regent's Park, and I think you must give me some credit for my talents of building castles in the air, in this instance.

Let us now cross Macclesfield Bridge, and mount the easy summit of Primrose Hill. The construction of this bridge, designed by Mr. Morgan, is very picturesque, appropriate and architectural. Its piers are composed of a series of cast iron columns of the Grecian Doric order ; from the summits of

which spring the arches which support a flat viaduct or roadway, and cover with their lofty heads, the road-way of the towing-path, the canal itself, and the shrubberies on its southern bank. The abacus, echinus and hypotrachelion of the order, are in beautiful proportion, and the shafts of ample size.

The archivolts that form the support of the road-way, are also in accordance with the order; although fastidious critics may object to the dignity of the pure ancient Doric being violated by degrading it into supporters of modern arches. *See the plate of Macclesfield Bridge.*

If any excuse can be found for this error in taste, it is in the necessity of the case, or rather in the advantages that result from it. The centre arch is appropriated to the canal and the towing-path, and the two external arches to the accommodation of foot passengers beneath them, and as viaducts for the road above them. Solid piers, therefore, would have rendered the two external arches, dark vaults; and perforations in them, would only have furnished dingy apertures with awkward angles. By carrying the springings of the arches on columns, these difficulties were removed, and by springing minor arches transversely to the road, cutting the main arches with bonnet groins, the whole is rendered light, airy, and convenient. The only objection is in the choice of columns of the *Grecian order*, the first born of architecture, for this degrading office, and in depriving them of their natural and effective epistyles, which might have been agreeably and tastefully connected with the archivolts of the voussoirs, by the substitution of common place bonnet groinings of the coal cellar; whilst the less pure architecture of Rome would have furnished abundance of precedents for the support of arches by columns—and the architecture of Greece does not afford even a solitary example of the practice. It has, however, a beautiful and light appearance, and is an improvement in execution upon a design of Perronet's for an *architectural* bridge, that is, a bridge of *orders*. The columns are well proportioned, and suitably robust, carrying solidity, grace and beauty in every part; from the massy grandeur of the abacus, to the graceful revolving of the beautiful echinus, and to the majestic simplicity of the slightly indented flutings. Had indeed the archivolt, formed after the architrave of the order, been surmounted by a proper entablature and blocking course, with *scamilli* set back





Drawn by Tho: H. Shepherd.

Engraved by W. Wallis.

## THE QUADRANT, AND PART OF REGENT STREET.

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as the rise, or perforated with panels, the bridge would have been unexceptionably the most novel, and the most tasteful in the metropolis. Even as it is, it is scarcely surpassed for lightness, elegance, and originality by any in Europe. It is of the same family, with the beautiful little bridge in Hyde Park, between the new entrance and the barracks.

Let us now re-enter the park, and proceed with our journey. The grounds in preparation on our right, are for that very useful and praiseworthy institution the Zoölogical Society, and are intended for the reception of their living animals, after the mode of the establishment called the garden of plants at Paris. This new establishment will consist of a spacious menagerie, an aviary for choice birds, a museum for stuffed and preserved specimens; and fish ponds, with other necessary appendages for the cultivation of Zoölogical studies.

The east gate, or, as I believe it is to be called, Chester Gate, is now before us. We examined it yesterday in our general perambulation, (*see page 22*), therefore shall pass it by, and keep within the delightful verge of the park.

The pile of buildings that we are now approaching is the new

#### COLLEGIATE CHURCH, AND HOSPITAL OF ST. KATHERINE,

and is building in lieu of the ancient foundation of that name, which has lately been pulled down to make way for the great commercial establishment, the dock of St. Katherine, near the Tower, now in progress.

As the sun is passing hot, and this seat opportunely vacant, we may rest ourselves before we approach the building, and view its grouping at a distance. Being very little of an antiquary, I must refer you to Dr. Ducarel's elaborate history of St. Katherine's, for historical accounts of its founders, and other particulars. But it is a singular instance of the mutability of human affairs, that a portion of our vast metropolis, which one of our most splendid monarchs, Edward III., the magnificent founder of Windsor Castle, intended as a metropolitan court, under the name of *East Minster*, or the Abbey of St. Mary of the Graces, and as a rival to *West Minster*, should become in

after times, as “ *St. Katherine’s*,” the most disgraceful and abominable of all the low precincts of the metropolis.

The memory of this foundation is recalled to my mind, as having been for years past under the spiritual guidance of the mild, amiable and truly Rev. G. F. Nicolay, who was presented to the honourable office of senior brother, together with the parish of my ancestors, St. Michael Royal in the city, by the late Queen Charlotte, to whom his father, the celebrated composer, was music master.

This small ecclesiastical establishment, whose proper title is “ the peculiar and exempt jurisdiction of the collegiate church or free chapel of St. Katherine, the Virgin and Martyr,” was founded by the bold and ambitious Matilda, queen consort of king Stephen, in the year 1148, and dedicated to St. Katherine. It was dissolved in 1272, and the present hospital founded in the following year by queen Eleanor, and dedicated to the same saint. It has continued unaltered till its present removal.

The establishment of this college, or hospital, consists at present, as it did on its second foundation by queen Eleanor, of a master, three brothers, who must be in priest’s orders, three sisters, single women, ten bedes-women usually nominated by the master, a registrar, a high-bailiff, and some other officers.

The buildings of this Royal college, as I before mentioned, were all swept away, by the spirit of commercial enterprize, to make way for the new docks, and are rebuilding, as we now see them, in the more royal situation of the Regent’s Park. The old church, as I well remember, was a handsome structure, though much concealed from sight by the confined nature of its situation ; and had a more modern appearance, from the neat state of repair, in which it had been kept, than its real antiquity warranted. The interior was well deserving of notice, but all that remains of it now, are descriptions in the works of our archæologists, and fragments collected and preserved by some curious admirers of our ancient architecture, at the sale of its old materials. Among these, Mr. Cottingham the architect, who is known to the public by many excellent prints of the ancient architecture of England, has completed a Gothic museum adjoining his office in Waterloo Road, from its interesting fragments.

The ancient structure consisted of the church, cloisters, a



burial ground, the sister's close and dwellings, the brother's houses, the master's house, bedes-women's houses, a court-room, chapter-room, &c.

The church was divided into a body and a choir by a handsome carved screen. The choir consisted of a nave, and two aisles. The windows were handsome and light, particularly the east window, which was deservedly admired for its magnificent size and elegant proportions, by every connoisseur and admirer of our ancient ecclesiastical architecture. This splendid window was the largest in and about the metropolis, being thirty feet in height, by twenty-four in width, and contained 561 feet of glass, exclusive of the stone mullions and tracery. It poured a majestic and almost overpowering flood of light, over the antique pillars and venerable monuments that were in the church, and set forth their beauties in the highest perfection. The altar-piece that was under this emblematical eastern source of light, was of pure design, and in the richest style of the florid Gothic. The beautiful stalls, which I am happy to learn, are, with other parts of this venerable fabric, carefully preserved for re-erection in the new chapel, were began by William de Erldesby, master of the hospital, in 1340, and were finished by John de Hermesthorp, who was master in 1369.

Among the valuable antiquities that are to be thus reinstated, in the new chapel, is the singular and curiously carved historical pulpit that was given in 1621, by Sir Julius Cæsar, the then master; who repaired the entire edifice, and was otherwise a great benefactor. It is hexagonal in plan, each angle has an Ionic pilaster, with a fanciful entablature that forms the upper rim or desk of the pulpit. Each pilaster is panelled, and has a scroll of foliage within it. Between each pilaster, that is on every face, is an arch springing from an impost; under the archivolt of which is carved in relief a view of some part of the then buildings.

As the pulpit is under repair in the carpenter's shop, and I have permission to view it, we will examine its unique carvings, before we go. No. 1, Ducarel informs us is the north, 2, the east, 3, the west, and 4, the south views of the ancient hospital; 5, is the outer gate, and 6, the inner gate. By these sculptures, the artist has conveyed to our time, four views of the hospital, and also two of its gates, as they were in his days.

This is one of the most ancient wooden pulpits now remaining to us, as before the Reformation, pulpits of stone of great size were more usual. To commemorate this, the donor has caused to be carved round the base, the following inscription in large and bold characters, "EZRA THE SCRIBE STOOD UPON A PULPIT OF WOOD, WHICH HE HAD MADE FOR THE PREACHEN." NEH. viii. 4.

The splendid tomb, consisting of a canopy of curious fret-work, under which lie the marble figures of John Holland, duke of Exeter, his first wife, and his sister, is also to be reinstated in the new chapel; as are also the other monuments, and the valuable organ that was erected in the old church, in 1778, by the celebrated Mr. Green, which is reckoned to be one of the finest, particularly in its swell, of any in England.

This duke of Exeter, whose tomb will occupy a conspicuous place in the new chapel, was a great benefactor to the hospital. He was lord high Admiral of England, in the reign of Henry VI., and also constable of the tower, and master of the hospital. He died August 5th, 1447; when this monument, with statues of himself, his first wife Constance and his sister, was erected by his second wife, who survived him.

On the death of this lady, she by will desired her executor, Dr. Pinchbeke, to bury her in the same vault, and to avoid all unnecessary pomp and expense, which he strictly complied with. This is probably the reason why her figure was not placed with that of her husband and the other two ladies, as there is sufficient room.

THE QUEEN CONSORTS OF ENGLAND, are by *law* the perpetual patronesses of St. Katherine's; this hospital being considered as part of their dower. They nominate, as the lawyers say, *pleno jure*, the masters, brothers and sisters; and may increase or lessen their number, remove them, alter any statutes, or make new ones at pleasure; for their power in these instances is unlimited.

When there is no *queen consort*, the king nominates the master, brothers &c. (to borrow another law phrase) *pro hac vice*. But the *Queen Dowager* has no power or jurisdiction, when there is a queen consort. All the attempts that have been made in ancient and modern times for this purpose, have proved ineffectual; and the sentences of the courts of law have unani-



mously confirmed the great and unlimited powers of the QUEEN CONSORTS of England, over this small ecclesiastical jurisdiction.

The business of this house is transacted in chapter, by the master, brothers and sisters; and it is singularly remarkable that by the statutes, the sisters have therein a vote equally with the brothers; and that no business can be done there, without the votes of four of the members, one at least of which must be a sister. The other officers of this house are elected by a majority of votes, and their patents confirmed under the chapter seal.

The principal officers so elected, are the commissary or officer principal, who in his licenses is styled "Commissary or official of the peculiar and exempt jurisdiction of the collegiate church, or free chapel of St. Katherine, the Virgin and Martyr;" the registrar, the steward, the surveyor, receiver, and chapter-clerk, besides a clerk, sexton &c.

The architect of the new building, which, if you are sufficiently rested, we will now approach, had therefore a splendid original to compete with; and it is but doing justice to well cultivated talent, to admit that he has eminently succeeded.

The quadrangle on our left is the hospital, composed of the Collegiate church or free chapel in the centre, with dwelling houses on both sides for the brothers and sisters, the chaplain and other officers: and the building on our right directly opposite and overlooking it, is for the residence of the master. *See the plate of St. Katherine's hospital.*

The present master is Sir Herbert Taylor, the senior brother the Rev. George Frederick Nicolay; and the architect, whose talents in designing and executing the buildings which I have just recommended to your notice, is Ambrose Poynter, Esq. a pupil of Mr. Nash.

The church is a handsome building in the Gothic or old English style of architecture, and bears a truly collegiate character in its composition. The west window is well proportioned and in good taste, the doorways judicious, and appropriate to their purpose. The turretted buttresses at the angles are also in good proportion, but fail in effect as they rise, by being too plain in their crockets and finials, whereas a greater richness in these upper parts, increasing as they rise from the ground, in con-

formity with all our best examples, would have been productive of a much better effect. Whilst on the contrary, their present meagre finishing is too much in the French style, and resembles the modern Gothic of Strawberry Hill and Arlington Street too much, to be pleasing to the genuine admirer of the old English style of architecture. The wings which improve the effect of the composition, are for the purpose of a school-house on one side, and the chapter-room on the other.

The dwellings are extremely commodious, and exhibit both externally as a part of the composition, and internally as intended for convenience and utility, a skilful and artist-like arrangement.

As soon as this group of horsemen are passed, and the dust which they have raised has a little subsided, we will pass over to the master's house, and take a general view of the quadrangle. But stay, one of the workmen has just opened the door of the church. Let us therefore walk in and take a peep at Mr. Poynter's interior arrangement.

Well gentlemen! what think ye? Indeed this much surpasses the outside, of which, however, I make no complaint, except as to the want of a little more richness in the turrets. This ceiling is really masterly, and characteristic, and the whole in plain good taste, and in excellent keeping. That east window is very fine, and the smaller windows in the north and south walls harmonize well with the master key that governs them. The joinery is in equally good taste with the rest of the design, and is admirably executed. A little more richness of colour from the employment of more costly materials might be wished for; but penuriousness towards our architects, is one among the vices of our patrons, that it would be well for them to amend. A charming air of chaste simplicity pervades the whole, which is in strict accordance with the appropriation of the sacred edifice. Its proportions are ninety feet in length, thirty in width, and forty-five in height. The shields under the windows are to be emblazoned with the arms of the Queen consorts, patronesses of the hospital.

Now gentlemen, if you have satisfied yourselves with this inspection of the re-edifying of the proud empress Maud's liberality and piety, we will cross the road, and see what modern liberality and science is doing for the protestant lay master of



the once Catholic hospital of St. Katherine. Whether there are any pretty blue-eyed nuns of St. Katherine's now among the sisters, is a question, I fear, we must not ask of the brave and gallant master of the sisterhood.

Stay ! before crossing let me call your attention to the ends of the houses, that form the north and south sides of the quadrangle. They are admirably characteristic of the intention of the founder, whilst the sculptures of the Royal and other arms, and inscriptions indicative of the nature of the buildings, are in happy accordance with the architecture and style of sculpture, and the mode of inscriptions of the day.

Now for the master's mansion. Truly were it finished, and some of the tawny tints of time deposited upon its surface, we might really take it for the habitation of the prior to some rich and mitred abbot. Its separated angle chimney flues, their ornamented tops, the fastigated gables, and narrow cell-like windows in the attics, the mullioned windows of the upper story, the bow, and bay windows, and porches to the doors of the principal story, give the whole a conventual or rather a collegiate look. *See the plate of the dwelling-house of the master of St. Katherine's Hospital.* The handsome well-laid out pleasure grounds, the store of kitchen gardens, and the stable offices, reminding one of the tithe-barn, keep up the illusion : and nothing but a father Paul or two at the windows, rubifying the scene like the coloured bottles in a chemist's window, and a living skeleton or two in the shape of lay brothers, labouring in the gardens, are wanting to complete the picture.

But in reality we shall see, instead of the high and mighty empress's original intention of cloistered monks, and earth-bereaved nuns, supporting a few bigotted paupers ; a set of high spirited gentlemen, worthy brethren, and amiable sisters of the protestant order of St. Katherine ; at least we may so conjecture from the domestic arrangements of the house, living a life of equal jollity, and of much less hypocrisy.

Truly, these rooms are very handsome and well proportioned ; the cornices and other mouldings are also in due character with the leading features of the design, and the whole arrangement of the plan is judicious, convenient and appropriate. Much as I love the Greek style for real beauty, and apt as I am to exclaim with Dr. Johnson " so much Greek, so much gold," I

must admit on viewing this beautiful specimen of English domestic architecture, that a villa of the Grecian style, for the master of St. Katherine's Hospital, in the sight of and overlooking as it does, the church and dwellings of the hospitallers, would have been as inappropriate, as it would be to raise the beautiful spire of Salisbury cathedral upon the apex of the pediment of the temple of Minerva Parthenon, and finishing its acroteria with gothic pinnacles, crockets, and florid finials.

The materials with which this assemblage of buildings are constructed, are similar to those of our ancient architects, *brick* and *stone*. But modern art, in giving a fine and pure stone colour, and more than the hardness of stone to brick, has improved upon the heterogeneous mixture of red and black bricks, and white stone of our ancestors, by a happy union of stone-coloured bricks, and free stone. Some critics have decried bricks, as inimical to architecture, grounding their objections upon the marble edifices of Greece. Let these critics, before they decry the use of bricks, or attribute the want of grandeur in modern architecture to the use of that comparatively homely material, reflect, that the Romans, to whose works no want of grandeur can be imputed, used them in their structures with prodigious effect, and that we may almost attribute the invention of the arch, the vault, and the cupola, with which they so gloriously displayed their architectural powers, to the practice of brick-making. Palladio constructed some of his finest works of brick, as did Wren and other eminent modern architects. The judicious mixture of the white brick and stone by Mr. Poynter in these buildings, is infinitely better than the common grey brick, either coloured, or its native poverty concealed by a deceitful covering of cement.

Wishing the gallant lay-master of the collegiate church and hospital of St. Katherine, a long life to enjoy his new and commodious abode, and thanking him for this last half hour's shelter of his roof, we will with your leave, gentlemen, proceed on our perambulation.

That palatial-looking pile of buildings before us on our left, with the majestic cupola of Mr. Hornor's Colosseum rearing itself over its corniced head, is





WATERLOO PLACE, & PART OF REGENT STREET.

JOHN C. & F. DUKES, WILKINSON STREET, LONDON, IS SOLELY RESPONSIBLE FOR THE ENGRAVING.





## CHESTER TERRACE,

named from the royal earldom of Chester. It is designed by Mr. Nash, and like most of that gentleman's works, combines genius and carelessness. Genius, and powerful conception, in the composition, and a grasp of mind equalled by no artist of the day in the design : and carelessness, sometimes degenerating to littleness, with a deficiency of elegance in the details.

It is of the Corinthian order of architecture, of a feeble and effeminate character in its details, surmounted by a balustrade of lanky proportions and tasteless forms. The capitals do not spread sufficiently for the graceful beauty of the gay Corinthian, and the volutes are too small, and are pinched up, as if the acanthus, whence the Callimachus of Chester Terrace gathered them to decorate his order, had been withered by a frost. *See plate of Chester Terrace.*

Passing by these defects of detail, and of material of which the composition is constructed, Chester Terrace is a grand, bold and commanding row of mansions ; and forms a noble composition, and a charming series of residences for such whose good fortune may enable them to take up their abode in this new city of palaces.

The Corinthian arches at each end are novel in idea, grand in conception, imposing in effect, and have the appearance of some of the lesser triumphal arches of Rome. Inscriptions in memory of some of our minor but splendid victories, such as that of Maida, or the defence of St. Jean d' Acre against Napoleon Buonaparte, would make them pleasing records of British prowess.

Before we part from Chester Terrace, let me call your attention to the pavilion-like houses which project at each end, and are connected with the main body of the terrace by the Corinthian arches, as productive of a fine and novel effect.

The next row of houses past the Corinthian arch of Chester Terrace, is named

## CAMBRIDGE TERRACE,

after his Majesty's royal brother the duke of Cambridge, the popular viceroy of Hanover. It is smaller in every respect than its neighbour of Chester, and has less architectural pretensions. The centre, and the two wings are distinguished by porticoes of the Roman or pseudo-Doric order, with rusticated columns, which, although in bad taste, are productive of variety, in a situation where variety is much wanted, and form a good contrast with the delicate Corinthian of Chester Terrace on the one hand, and the majestic Doric of the Colosseum on the other. The superstructure, above the porticoes, which are of the height only of the ground story, is plain and sufficient for the purpose to which it is applied. The plantations which fill up the interval, between Cambridge Terrace and the Colosseum are judiciously executed, and when more grown will prevent too great a contrast between the isolated Colossus and the group of dwelling houses.

Now we will sit ourselves down, before one of the greatest individual enterprises, of which modern art can boast. That magnificent polygonal structure, covered with the vast cupola, and embellished with that beautiful hexastyle portico of the Doric order, is named, (why and wherefore is yet to be discussed),

## THE COLOSSEUM;

and is intended for the reception and exhibition of a general panoramic view of London and its surrounding country as far as the eye can see, taken by Mr. Hornor from an observatory that was raised above the cross of St. Paul's Cathedral, during the recent construction of the new ball and cross. In taking the views, Mr. Hornor was aided by his topographical knowledge of the country as a skilful land-surveyor, by powerful telescopes, and by curious machinery, for executing his sketches. The distant buildings, villas and features of the country, were also taken on the spots, and the artist-like atmospherical distances, are detailed from them with a fidelity, rarely found in pictures of this nature. The view from this elevated spot



which I enjoyed during the progress of the works, furnishes a fine illustration of the poet's view of the vast metropolis of the United Kingdoms, from an elevated spot in Surry,

“ Th’ impatient muse ascends the Turret’s height  
Where ample prospects charm the roving sight :  
A richer landscape ne’er the sun survey’d,  
With lovelier verdure crown’d, or nobler shade ;  
The whole horizon, to its utmost bound,  
One bright and beauteous picture glowing round !  
Here freighted with the gems of India’s clime,  
On Thames’ broad wave rich navies ride sublime :  
There, proudly crowning her imperial stream,  
The lofty turrets of AUGUSTA gleam.  
New objects on the dazzled vision break,  
And in th’ admiring soul new transports wake.  
Here, many a league along th’ admiring tide,  
A thousand villas stretch in rural pride ;  
There glittering spires and swelling domes ascend,  
And art and nature all their beauties blend.”

MAURICE.

During the progress of the work, I was often a witness to the indefatigable perseverance and intrepidity of the artist in making his sketches, which he has executed with a correctness that cannot be surpassed. Circumstances have since separated us, and I can now only bear witness to his progress as any other of the public. The painting of the panorama is in a very forward state, and ere long the public will be gratified with its exhibition.

The building is a polygon of sixteen sides, 130 feet in diameter. Each angle is strengthened by a double anta of the Doric order, which supports a continuous entablature without triglyphs, that circumscribes the edifice. The cornice is crowned by a blocking course, and surmounted by an attic, with a suitable cornice and sub-blocking, to give height to the building. On the summit of this upper order, the majestic cupola, supported by three receding *scamilli* or steps, is constructed. The lower part is covered with sheet copper, and the upper part with a curvilinear sky-light, and finished with an immense open circle or eye to the cupola.

The grandest feature of this handsome building is its portico, which is one of the finest and best proportioned of the Greco-

Doric in the metropolis, and gives a majestic feature to this part of the park, that cannot be surpassed. The lodges are in equal good taste, and do great credit to their architect, Mr. Decimus Burton.

Looking at the Colosseum, either in front, on the opposite side of the road, from the north in coming from Chester Terrace, or, from the south, (*see the plate of the Colosseum*) it forms a grand and majestic composition; imposing from its size, and varied from its connection with the beautiful (little I was going to say, from their contiguity to their colossal chief) lodges that support the pyramidal principle of the group, and add to its beauty by the creation of an agreeable variety. The plantations, laid out by Mr. Hornor, add their share of embellishments to the majestic scene, and the whole picture is a fine specimen of architectural grandeur and sublimity, alike creditable to Mr. Burton, jun. the architect, and his talented employer Mr. Hornor.

Now, as to its name, which I have just hinted, deserved some discussion. True it is, that Shakspeare says, a rose under any other name, will smell as sweet, and no doubt this building under any name would look as grand. But naming it after the largest edifice in the world, and to which it bears no affinity either in shape or destination, is doing it a manifest injustice, if not a serious injury.

What associations of ideas, does this name "THE COLOSSEUM" give rise to? "As long as the Colosseum stands," runs the proverb, "Rome shall stand, when the Colosseum falls, Rome shall fall, and when Rome falls, the world will perish." "*Quamdiu stabit Colosseus, stabat Roma, quando cadet Colosseus, cadet et Roma; quando cadet Roma, cadet et mundus,*" runs the original, which is attributed to the Anglo-saxon pilgrims who visited Rome in the early part of the eighth century, and is thus versified by a modern poet in quoting the historian of the decline and fall of the Roman empire,

" While stands the Colosseum, Rome shall stand."

There can be but one Colosseum, any more than there can be but one sun. The building more resembles, and might with more justice be placed in contact and cognomen with the Pan-



theon, but when by a mere name, it is brought to the mind's eye, in competition with that mountain of architecture,

“ Which in its public shows, unpeopled Rome,  
And held, uncrowded, nations in its womb ;”

it makes one wish such an inappropriate symbol had never been adopted. Why ! the huge blocks of Travertine marble, heaped on high by command of Vespasian, outnumber even the nine inch bricks of the modern Colosseum.

Fie upon it, give it some other name, a name *per se*, and then it will stand *second* to no other edifice in Europe of its sort. In some of the newspapers, and in Mr. Britton's Illustrations of the public buildings of London, it is called “ *The Coliseum*,” deriving it, I presume, from the French *Colisee* ; a language that also emasculates the manly Titus Livius into *Tite Live*, and other lingual abominations.

Now I presume, that the sponsor of Mr. Hornor's panorama, named it “ COLOSSEUM ” in allusion to its colossal dimensions, either from the Latin Colossus, a statue of enormous magnitude, or from the Greek *Kolossaion* (whence Colosseium or Colosseum) an edifice dedicated to, or containing, a colossal statue, as THESEIUM, the temple dedicated to *Theseus* ; PANDROSEIUM, that of the nymph *Pandrosus* ; ERECTHEIUM, the temple of *Erectheus*, and so on ; and careless writers indiscriminately named it *the Colosseum* or *Coliseum*.

The interior, as I mentioned before, is being fitted up for *a panoramic view of London, as seen from the summit of the cross of St. Paul's Cathedral*. It has already employed Mr. Hornor, the projector, and a host of artists upon the painting, more than four years ; it is now rapidly advancing towards completion, and will, I understand, be opened to the public in the course of the next spring. The costliness with which every part of it has been executed, is commensurate with the scale of the majestic building that contains it, and the importance of the subject to be delineated.

The object of the artist in this gigantic undertaking is to present, through the medium of a panoramic painting of unparalleled size, and mode of exhibition, a full and accurate representation of the metropolis and all the surrounding country that is visible from the summit of our magnificent cathedral.

The preparatory sketches, the most of which I have seen, had for several years engaged a considerable portion of Mr. Hornor's attention. They were completed during the summer of 1821, from an observatory purposely constructed on the top of the scaffolding that was then erected for the construction of the new ball and cross, and other repairs of the lantern over the cupola of the cathedral, under the direction of Mr. C. R. Cockerill, the tasteful architect of St. George's Chapel, in Regent Street; whose veneration for the great architect of the building that he was intrusted to renovate, was a sure warranty of his success.

Dividing the panorama, into four quadrants corresponding with the four cardinal points of the mariner's compass, the first or western view commences with the banks of the Thames towards the south, and the picturesque arches of Blackfriars bridge.

The leading features of this portion of the panorama, are the beautiful meanderings of the silver Thames, the four great bridges that bestride the flood, (that of Waterloo being particularly fine and effective,) the venerable abbey of Westminster, the antique hall of Rufus, the distant palaces of Westminster and the Parks, which are now undergoing such extensive and manifest improvements. The sites and plantations of the spacious squares, and the mansions of the leading streets of the western end of the town are predominant beauties. The foreground is finely marked by the two campanile towers of the west front of the metropolitan cathedral; and those double triumphs of the architect's skill and taste of their author, are productive of an effect almost approaching to reality, by the value that they give to the distance, and the scale which they form to the lineal perspective of the streets and houses, between and on each side of them. The rear of the pediment, and backs of the colossal apostles that decorate the acroteria of the upper order, are also productive of singular effect.

Beyond these, Ludgate Hill traversed by Bridge Street, showing the gap by the side of the Norwich Fire Office, the western end of the proposed New Street, that I have suggested among other improvements to the corporation of London, and leading on by Chatham Square over Blackfriars bridge along the wide expanse of the Surry Road to the Obelisk, where it is



lost in the labyrinth of roads and houses of that mazy neighbourhood.

The centre part of this quarter of the panorama is occupied by a multitudinous mass of buildings, in which are principally distinguished the gardens and antique turrets of the temple; the spacious squares and plantations of Lincoln's-inn, Gray's-inn, the Foundling Hospital, and the adjacent pretty modern squares in that vicinity. The British Museum, and its substantial new additions for the library of George the Third, which has been most munificently presented to the nation by the patriotism of his son GEORGE THE FOURTH, stand also predominant in this grand national picture; with a great portion of the new streets of Somers Town, St. Pancras, the site of the New London University, and Camden Town, with the palace-like workhouse of St. Pancras.

In the northern portion of this quarter of the view, Newgate Street, the three great prisons of the metropolis, the late College of Physicians, the churches of St. Sepulchre and of St. Andrew, Holborn, and the adjacent neighbourhood, are conspicuous.

In the southern portion, the principal part of the canvas is occupied by a considerable part of Lambeth, extending to Vauxhall Gardens. The windings of the river, which here forms so fine a feature in any elevated view of our metropolis, has additional interest from the distinct view, which is obtained from the elevated spot whence Mr. Hornor traced his sketches of the fine bridges of Blackfriars, Waterloo, Westminster, and Vauxhall.

The handsome buildings of Somerset Place, and the Adelphi, with their lofty terraces, and the succession of noble residences between the latter place and Westminster Bridge are next in consequence. In this portion of the picture, Westminster Hall, the pinnacles, and the east end of St. Stephen's Chapel, the Abbey, Whitehall, the Horse-guards, the Admiralty, and numerous other public and private edifices in this opulent quarter of the metropolis, form conspicuous and picturesque features.

Further westward, we see the polygonal Penitentiary at Milbank, with its curious towers, a considerable portion of Chelsea, with its noble college, the ranges of new buildings, between that low point, and the new palace of Buckingham House, the

park—and onwards to the great expanse of the west end of the town, to the Regent's Park, where the colossal cupola of the building which contains the picture itself shines conspicuous, with its glossy glazed cupola. Primrose Hill, with the new reservoir of water for the supply of the park overtops this part of the picture; and ranging northward, are the lovely hills, crowned with the beautiful villages of Hampstead and Highgate, in which almost every house, that can be seen, will be found faithfully delineated. In the distant parts of this quarter of the picture will be seen many of the prominent features of Hertfordshire, Middlesex, and Surry, with the numerous beautiful villas and hamlets that bespangle that range of country.

Turning, directly opposite to the eastern portion of the panorama, the view commences, with the east end of the choir of the cathedral, and the eastern side of the churchyard, where the portico and cupola of the new St. Paul's school forms a fine architectural fore-ground. It embraces portions of the north and south sides of the church-yard, to which the fine balustrades of the church, and the colossal statues on the pediments of the transepts afford both a fine contrast and a picturesque relief. The New Post Office comes particularly grand, and when I tell you that it occupies nearly 300 superficial feet of the canvas, you may form some opinion of the colossal dimensions of the whole picture.

The view is then extended down Cheapside, to the centre of the commercial part of the city. In this the Mansion House, the new fronts of the Bank of England, and the majestic stone cupola over the Broker's Rotunda are eminently conspicuous. The Royal Exchange, the numerous spires of the churches that embellish this portion of the city, and other public buildings, lift up their architectural heads in proud grandeur amidst thousands of chimneys and roofs, upon which they seem to look down with supreme contempt.

From these the eye is carried onward to the East India House, where a dozen or two of English merchants rule an eastern empire, and communicate wealth to two extremities of the globe. The ancient turrets of the Tower of London, the space now excavating for the intended docks of St. Katherine, the Mile End and Commercial Roads, the forests of masts in the river, the populous suburbs that surround the great com-





Drawn by Tho<sup>s</sup> H Shepherd

Engraved by T. Lale

# EGLEBURY COLLEGE, SOUTH WEST FRONT.

TO THOMAS WILSON ESQ: THIS PLATE IS RESPECTFULLY INSCRIBED

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mercial docks, the spacious expanse of the Isle of Dogs, Plaistow Marshes, and the high grounds of Essex, to near Gravesend, fill up a lively portion of the colossal picture. From thence the windings of the Thames appear in occasional glimpses, progressively to the magnificent and truly Royal Hospital of Greenwich, which, with its spacious range of buildings and beautiful twin towers, complete the fascinating picture in this point of view.

Tracing the course of the river upwards from Greenwich towards the Pool, the view embraces its different reaches, its multitudinous masses of shipping and countless masts, and the costly establishments that line both banks of the river. On the southern side, the elevation of nearly every edifice is distinctly visible as it presents its front in almost a right angle to the eye.

Toward the south, the view takes in a portion of the Borough, nearly the whole of the hamlet of Bermondsey, the high grounds and numerous villas of that portion of East Kent, terminating with the beautiful distance of Shooter's Hill, and the well known reminiscent tower of Severndroog Castle on its summit.

Toward the north-east, are seen the ranges of streets that lead to Finsbury Square and the City Road ; embellished by the new City Circus, with the London Institution in its centre, St. Luke's Hospital and Church, the handsome spire of Shore-ditch, with the extensive village of Hackney, the hamlets of Lower and Upper Clapton and the surrounding neighbourhood, on both sides of the extensive and beautiful vale of the river Lea, and the fine wooded uplands of Epping Forest, to Havering Bower.

The nearer and more conspicuous portions of this quarter of the circle, relates to the great city itself, and give a very faithful representation of the architecture of many of its public buildings, with portions of thousands of its well-known houses, the lines of its principal streets, and the towers and spires of its numerous churches.

The direct north view, includes the north side of St. Paul's Church-yard, the colossal saints of the north transept, the Blue Coat School or Christ's Hospital, with its magnificent new gothic dining hall now building, the spacious hospital of

St. Bartholomew, and the misapplied area of Smithfield, with its numerous diverging avenues. In the mid-distance are delineated the Charter House and its gardens, the Artillery-ground, part of Finsbury Square, Old Street, the City Road, the numerous mercantile establishments on the banks of the Regent's Canal and its basins, the greater portion of Clerkenwell, Cold-bath Fields, a considerable portion of Pentonville, Islington, Britannia Fields, the London Field, Hoxton, the two mills by the Rosemary-branch, Kingsland Road, Crescent, and adjoining fields, Highbury and its commanding terrace, Stoke Newington, Stamford Hill, Muswell Hill and Hornsey. The extreme distance embraces a part of Epping Forest, with the high grounds eastward towards Enfield, and the neighbouring parts of Hertfordshire.

The south quarter of the circle, commences with the south side of St. Paul's Church-yard, including part of Thames Street, St. Andrew's Hill, Blackfriars', St. Bennet's Hill, with the college of Doctor's Commons, and the building formerly occupied by the heralds:—all the adjacent churches, among which are many of the best of Sir Christopher Wren's, and other public buildings, the Southwark Bridge, the New London Bridge and Bankside, from St. Saviour's Church, along the line of warehouses and manufactories to the southern foot of Blackfriars' Bridge.

The mid-distance of this view includes a considerable part of the Borough of Southwark, with the line of Blackfriars' Road, the Greenwich Road, and particularly displays the situation of its numerous public buildings from Bethle'm Hospital to the Kent Road. The more distant part comprises Kennington, South Lambeth, Newington, Camberwell, Peckham, Denmark Hill, Hearn Hill, the fine woods of Dulwich, Norwood and a great extent of the surrounding country, with its numerous villas, parks, paddocks and champaign scenery of the delightful county of Surry.

Thus, this gigantic and unparalleled undertaking will give a perfect representation of a continuous scene, from a lofty central situation, of a prospect unequalled in extent, variety and grandeur, whether considered in regard to those interesting objects which characterize the great metropolis with its extensive port, to the accumulated memorials of architectural splendour



of various ages, or to the diversified beauty of the environs, and rural residences by which they are surrounded.

The sketches that Mr. Hornor took, with an apparatus of his own construction, by which the most distant and intricate scenery may be delineated with mathematical accuracy, comprised nearly 300 sheets of large drawing paper, and extended over a surface of 1680 superficial feet : a space which will not appear suprising, when it is considered that they include a portion of almost every public building and dwelling-house in the metropolis, with all the villages, fields, roads, rivers, canals &c. that are visible from the summit of the Cathedral.

It is not exactly correct to describe the operations of an artist during his progress, because of the probability of his altering his intentions before their completion. But this great undertaking is so nearly advanced to that desirable stage, that there is now but little fear of such an event taking place in its arrangements.

The mode in which Mr. Hornor proposes to exhibit his panorama, when completed, is novel and ingenious. As the building is of great height, more than 150 feet, and different views at different heights are to be given, it would be a work of some labour to ascend a staircase from the bottom to the top. To avoid the necessity for this exertion, the room in which the spectators are placed to see the picture, is raised by one effort, visitors and all, from the level of the floor of the structure, to the first platform or gallery, a height exceeding that of lofty four storied houses, such as those of Portland Place. The machinery by which this elevation is accomplished, is both simple and effective. The power employed is that of water, so contrived as to proportion its strength to the number of persons it has to raise ; as each individual who enters, adds to the power by such entrance in passing the door, a force equal to his own weight. At a given signal the apartment then rises : the panorama being all the while invisible to the spectator ; until at length, arriving at the first platform, he stands on what appears to be that portion of the cathedral that is called the iron gallery ; with the enormous cupola, the turrets, and all those parts of the cathedral which are visible from that position immediately below him ; and the whole of the metropolis of London, with its various great features, the rivers, the bridges, the

suburbs &c. spreading on all sides, and in every direction, around him. This is a scene that, looking to the accuracy with which all its details are painted, will not merely be highly interesting both to Englishmen and foreigners; but it is also a view, which there are few opportunities of witnessing. For the prospect from the iron gallery of the cathedral, is so often dimmed and obscured by the smoke and vapour which hangs over the city, that it is very uncertain when to obtain a clear prospect, except at those very early hours in the morning when access cannot be had.

The great size of the picture, added to the number of objects contained in it, gives it indeed the appearance of a model on a gigantic scale, rather than that of a painted panorama; and the first impression that strikes the general spectator is, how little he was acquainted with the great outline of the city, in which, perhaps, he habitually resides.

From this first stage, the visitors then proceed by a spiral staircase to a second gallery, about thirty feet above the first, the ascent to which is so managed that they appear to be mounting by a scaffolding erected round the lantern of the cathedral, and they actually pass round the ancient ball and cross, that was originally erected by Sir Christopher Wren, and removed at the recent repairs; two relics of that period which Mr. Hornor has preserved. From this gallery a second view of the picture is given; and still higher up I think there is a third; and from thence winding still higher, the spectator suddenly emerges into an extensive gallery, built round the exterior of the building, where it is no longer a picture that is before him, but a living panorama of the whole circle around him, with the Regent's Park, and the whole of its magnificent improvements; with the hills of Highgate and Hampstead one way, and St. Paul's and Westminster Abbey the other. This part only forms an exhibition which thousands of persons in the metropolis alone, would willingly pay a consideration to view.

The improvements in the park proceed so rapidly, that, I purpose, in the spring, taking another tour with you to inspect their progress, and as I trust Mr. Hornor's panorama will then be finished, we will make a day for the whole.

As our long rest before the panorama, has given vigour and



excitement to our spirits, let us take a finishing turn along the front of Ulster Terrace, up the road opposite to York Gate, by Mr. Burton's villa, make a circuit of the ring, come out opposite Chester Terrace, and conclude our perambulations by an inspection of Mr. Soane's new church at the south-eastern extremity of the park.

Park Square, as I have before mentioned, is the improved alteration of the originally intended circus, which is not, as the celebrated Irish orator, Sir Boyle Roche, observed, "*an amendment for the worse.*" The row of houses that adjoins it, at the north-western angle, with four bow-windowed houses, is

### ULSTER TERRACE.

It has nothing particularly architecturally striking in its composition. The entrance story is of the Ionic order, with semicircular headed windows between the columns. The entablature is imperfect, being without a frieze, the upper stories are composed of windows with handsome architraves and entablatures by way of dressings, and the whole is surmounted by a well-proportioned balustrade. *See plate of Ulster Terrace.*

York Terrace looks well with this oblique western sun upon its bold projections; and the panoramic turns of the terraces beyond, have a splendid variety of gilded lights and broad shades, as they alternately present their faces or rears to the glorious luminary that is now enlightening our hemisphere.

Let us hasten over the bridge, or time will press upon us. South Villa, the seat of Mr. Cooper, does not present its best aspect towards us in this road. It is best seen from the lake, as is Mr. Burton's, which we before examined in every view. This on our left, on the northern periphery of "the ring," is the villa that was designed by Mr. Raffield, for C. A. Tulk, Esq. the late member for Sudbury, and now the residence of John Maberly, Esq. the member for Abingdon. *See plate of Mr. Maberly's villa.*

The house is in the Grecian style of decoration, partaking somewhat of the Etruscan. The centre is ornamented by two piers, which supports a pediment with acroteria; and include between them two pilasters of the Corinthian order. Between these, is a large and lofty Palladian window. The wings project

a little from the centre, and these are likewise embellished by two large piers, with neat panels, and Grecian honeysuckles in the caps. Below the large window is a spacious porch of two well-proportioned piers, each supporting a lion. The centre is marked by two columns and an entablature of the Pæstum Doric, with a string-course substituted for the cornice, and a blocking course in unison with those which support the lions. A belfry of rather a pretty form, disfigures the design, which, otherwise, has animation and variety in every part, and a happy accordance between the flanks and the principal front. The house, which I have several times been over, previous to Mr. Maberley's occupation, is remarkably well built, by the Messrs. Baileys, whose beautiful indurated cement, resembling the finest Portland stone, shows off the architect's tasteful design to the greatest advantage.

Let us now proceed, once more by THE PORTICO of the Colosseum, pass by the Diorama, through Park Square, and finish our morning's walk by an investigation of Mr. Soane's new church, at the south-eastern angle of the park, on the verge of the New Road. The exterior of the Diorama has nothing more than the adjoining houses on either side, and its interior has nothing in common with any thing else in the metropolis ; nor has St. Andrew's Terrace much more to recommend it, except the pretty pavillion-looking building of the Corinthian order at the further end, which forms two houses, so contrived as to appear like one. Therefore, as the unruly sun has been looking upon us with his warmest regards for some hours, suppose we enter the cool rotunda of the Diorama, and rest our wearied bodies, and refresh our tired eyes, with the artificial beauties of Messrs. Bouton and Daguerre.

This delightful exhibition (let us sit down in the hall, while the theatre and its audience, like that of Scribonius Curio at Rome, is turning from one subject to another, during which operation we cannot enter), is a display of architectural and landscape scenery, painted in solid, and in transparency, arranged and lighted in a peculiar mode, so as to exhibit changes of light and shade, and a variety of natural phenomena in a really wonderful manner. The body of the picture is painted, on what scene-painters technically term a flat, and this main or perpendicular subject is aided by wings or side



scenes, by painting on the floor, by raised bodies and by other optical and pictorial effects, till the delusion is perfect and almost incredible. These paintings are lighted from behind by large windows as big as the pictures, and by sky-lights over and in front of them; and by the aid of opaque and transparent screens and curtains of various colours and degrees of transparency, the various effects of light, shade and gradations of colour are produced.

These pictures, or scenes, are viewed from a very elegant circular theatre, with pit, boxes and passages, through an opening, decorated by a proscenium. While the opening in the theatre is before one picture, the whole body of the audience part is slowly moved round by some admirable machinery below, and the spectators, seats, attendants and all, are moved imperceptibly round, from the Mary Chapel of Canterbury Cathedral to the lake of Lausanne, or from the city of Rouen in France, to the interior of Rosslyn Chapel in Scotland. The elevation next Park Square is from the designs of Mr. Nash, and the interior of the theatre from those of Mr. Morgan and M. Pugin.

The theatre has now revolved upon its axis, and one of the openings removed to the door in the hall, therefore we may enter, and be mystified by the delusions of these eminent pictorial enchanters.

I hope you will admit, that I have not misapplied the epithet of enchanters to these artists, and if you are sufficiently rested and gratified by your inspection of the Diorama, we will walk gently onward towards the new church, which is just completed on the eastern extremity of the immense parish of St. Mary-le-bone. This new church is called the church of the Holy Trinity, or for brevity sake,

#### TRINITY CHURCH.

This very handsome and well built church is erected by the commissioners for building new churches, from the designs and under the superintendence of Mr. Soane, the most original and painter-like in conception, of modern English architects.

We have in this building the satisfaction of seeing, almost for the first time since the days of Sir Christopher Wren, a

steeple not sitting a straddle upon the back of the pediment, like the giant Gog, in the Rabbinical fables, riding astride upon Noah's ark during the flood. Mr. Soane has cut this Gordian knot of church architecture, rather than unravelled it; for to accomplish his object he has omitted the pediment altogether, instead of giving his tower a base from the earth, like the campaniles of Wren and the best Italian architects. However it is a tasteful reformation of a contemptible practice, to which Gibbs in his beautiful blunder of St. Martin's in the fields, and the elder Dance, in his Wren-like imitation of Bow church steeple, in the parish of Shoreditch, have given currency.

This church, like its opposite neighbour St. Mary-le-bone near York Gate, stands in the unorthodox position of north and south, instead of the more general posture of east and west; but has its portico in the pleasing and more evidently necessary situation of its face to the south, and its altar, or principal end, at the north.

The portico is tetrastyle and Ionic, after one of the chastest of the Greek specimens, that of the Temple on the banks of the Ilyssus at Athens, and is raised upon a plinth, which is level with the floor of the church. The floor of the portico is approached by a flight of steps, guarded by a projecting block of the same height as the plinth. Under this portico is the door which leads to the nave, and on each side of the portico is a lofty semicircular headed window, lighting the ailes, and divided into two heights by a panelled transom between the jambs; the upper portion lights the galleries and the lower portion the pews beneath them. The cornice is continued on every side of the building, but the architrave and frieze of the entablature, only over the columns of the portico and of the flanks. The frieze is sculptured with the formal Greek fret, which is by no means so graceful or so elegant as the foliated scroll and intervening honeysuckle of the same school. The flanks have projecting sub-porticoes of six half-columns in antis, corresponding in height and proportion with the portico-in-chief; and windows of a similar height and width, and similarly divided into two heights, fill up the intercolumniations. The whole is surmounted by a parapet composed of a balustrade with piers raised upon a well-proportioned blocking-course, breaking





Drawn by Tho H Shepherd

## ALBION CHAPEL, MOORGATE.

Engraved by T Barber

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with the entablature over each portico. These side sub-porticoes are both original and pleasing, and the long windows, divided between the frames instead of two stories of windows, or the galleries seen through the glass, are equally novel and effective. The lower story of the tower, or rather belfry story, has two projecting columns on each face, with entablatures breaking every way over them, of the Tivoli-Corinthian order, which at this height has a remarkably bold and pleasing effect. The blocking-course over each column, is finished by a very beautiful cinerary urn, or pyramidal sarcophagus, which form pleasing finials, and carry the eye with good effect, to the circular story which surmounts it and fill up the angles of the square.

This upper story is a peristyle of six columns of the composed order used in the portico to the octagon temple of Andronicus Cyrrhestes, commonly called the temple of the eight winds at Athens. The capitals of this order are too minute and ineffective for the height in which they are placed in this steeple, and are very inferior to those of one row of very bold leaves, and large volutes, which are used by Wren, in the tambour of the cupola of St. Paul's. These upper columns are supported on a circular stylobate, which gives elevation to the edifice, and are surmounted by a semi-elliptical cupola of rather lofty proportions, that carries the vane.

Since the days of Gibbs and Wren, I consider this steeple, belfry, or whatever it may be called, as the fashion of the day, or the will of the commissioners, insist on the perpetration of such horrors on the roofs of modern churches, to be the best, always excepting that of Shoreditch. The omission of the pediment gives some approach to the solid tower, emanating from the ground, and surmounted by the steeple, that was the invariable practice of Wren and the best Italian architects.

If the worthy professor of architecture in the Royal Academy were now with us, I would ask him, considering that he was not bound to an east and west longitude, whether he might not have made his Ionic portico, being either tetrastyle to the nave as at present, or hexastyle, embracing at once the nave and the aisles, complete with a pediment; and instead of placing his beautiful belfry a cock-horse on its apex, have erected it on a square unornamented tower, the lower part of

which would have served for a sacristy or vestry room, at the north end ; giving it, that is the plain square tower, a greater height to allow for the distance ?

A student should not dictate to his professor, but he may ask respectful questions.

Now, my good sirs, we have finished our perambulation of the Regent's Park, but hope that more villas may yet recall our steps, as there is certainly no place in the whole metropolis so completely fitted for the *rus in urbe* as this beautiful spot.

Before finishing our walk, I cannot conclude without reading to you a sketch of this delightful place, written by Mr. Charles Ollier, one of the proprietors and editors of the Literary Pocket Book for 1823, which is often my pocket companion in literary excursions.

“ When we first saw,” he begins, and I well remember having a similar feeling, although my professional propensities lead me to think lightly of the destruction of fair fields for formal buildings, “ that the Mary-le-bone fields were enclosed, and that the hedge-row walks which twined through them were gradually being obliterated, and the whole district artificially laid out, (there is nothing more wretched than the first process of planting and making roads), we underwent a painful feeling or two, and heartily deplored the destructive advances of what generally goes by the name of improvement. Old recollections—recollections of youth, upon which we love to dwell as we advance into the shadowed part of our life's road, are remorselessly stricken aside by this change in pleasant localities ; we almost mourn over the loss of the old trees and paths which stood as quiet mementos of the cheerful rambles of our boyish days, or, it may be, of love-hallowed walks and looks, and tender words first ventured under the influence of the fields and the comparative retirement. Nothing makes the lover bold and the mistress tender, so well as the fresh and fragrant air, the green herbage, the quiet and the privacy of country spots, which, when near towns, are more exciting by the contrast.

“ A few years, however, have elapsed, and we are not only reconciled to the change alluded to, but rejoice in it. A noble park is rapidly *rising up*, if we may use such an expression, and a vast space, close by the metropolis, not only preserved from



the encroachment of mean buildings, but laid out with groves, lakes, and villas, with their separate pleasure grounds, while through the whole place there is a winding road," (*see the engraved plan of the Regent's Park*) "which commands at every turn some fresh features of an extensive country prospect.

"This is indeed a desirable appendage to so vast a town as London, more especially as the rage for building fills every pleasant outlet with bricks, mortar, rubbish and eternal scaffold-poles, which, whether you walk east, west, north, or south, seem to be running after you. We heard a gentleman say, the other day, that he was sure a resident in the suburbs could scarcely lie down after dinner, and take a nap, without finding, when he awoke, that a new row of buildings had started up since he closed his eyes. It is certainly astonishing: one would think that builders used magic, or steam at least, and it would be curious to ask those gentlemen in what part of the neighbouring counties they intended London should end. Not content with separate streets, squares, and rows, they are actually the founders of new towns, which in the space of a few months, become finished and inhabited. The precincts of London have more the appearance of a newly discovered colony, than the suburbs of an ancient city. For instance: in what a very short time back were the Bayswater, fields there is now a populous district, called by the inhabitants, 'Moscow;' and at the foot of Primrose Hill, we are amazed by coming upon a large complication of streets, &c. under the name of 'Portland Town.' The rustic and primeval meadows of Kilburn are also filling with new buildings and incipient roads; to say nothing of the charming neighbourhood of St. John's Wood Farm, and other spots nearer town.

"The noble appropriation of the district of which we are now speaking, is not so much a change as a restoration. It was formerly a park, and had a royal palace in it, where, we believe, Queen Elizabeth occasionally resided. It was disparked by Oliver Cromwell, who settled it on Colonel Thomas Harrison's regiment of dragoons for their pay; but, at the restoration of Charles II. it passed into the hands of other possessors, till, at length, it has reverted to the crown, by whose public spirit a magnificent park is secured to the inhabitants of London. The expense of its planting, &c. must have been enormous, but

money cannot be better laid out than on purposes of this lasting benefit and national ornament.

“The plan and size of the park, is in every respect worthy of the nation. It is larger than Hyde Park, St. James’s Park, and the Green Park together.” Here my friend of the Literary Pocket Book is in error, for Hyde Park, even since its robbery of part of its fair proportions by Kensington Gardens, contains 395 acres, St. James’s and the Green Park together, at least as many, and the Regent’s Park only about 450 acres, exceeding little more than 50 acres Hyde Park alone. But, to proceed : “And the trees planted in it about ten years ago are already becoming umbrageous. The water is very extensive. As you are rowed on it, the variety of views you come upon is admirable; sometimes you are in a narrow stream, closely overhung by the branches of trees; presently you open upon a wide sheet of water, like a lake, with swans sunning themselves on its bosom; by and bye your boat floats near the edge of a smooth lawn fronting one of the villas; and then again you catch the perspective of a range of superb edifices, the elevation of which is contrived to have the effect of one palace. The park, in fact, is to be belted with groups of these mansions, entirely excluding all sights of the streets. One of them is indeed finished;” (it is now five years since this was written), “and gives a satisfactory earnest of the splendid spirit in which the whole is to be accomplished. There will be nothing like it in Europe. The villas in the interior of the park are planted out from the view of each other, so that the inhabitant of each seems, in his own prospect, to be the sole lord of the surrounding scenery.

“In the centre of the park, there is a circular plantation of immense circumference, and in the interior of this you are in a perfect Arcadia. The mind cannot conceive any thing more hushed, more sylvan, more entirely removed from the slightest evidence of proximity to a town. Nothing is audible there, except the songs of birds and the rustling of leaves. Kensington Gardens, beautiful as they are, have no seclusion so perfect as this.

“We cannot recommend a better thing to such of our readers as have leisure, than a day spent in wandering amidst the union of stately objects and rural beauty which constitute the charm of Mary-le-bone Park.”



'Thus endeth our friend of "the Literary Pocket Book," and so endeth our perambulation round the Regent's Park.

Our next excursion shall be, from this interesting spot, through Regent Street to Westminster ; and till then, gentlemen, adieu.

## CHAP. III.

“A Realm gaineth more by one year’s peace, than by ten year’s war.”

LORD BURLEIGH.

“Variety and intricacy, is a beauty and excellence in every other of the arts which address the imagination; and why not in architecture?”

SIR JOSHUA REYNOLDS.

PARK SQUARE, FROM THE NEW ROAD—ITS PLANTATION AND PLEASURE GROUND—STATUE OF THE DUKE OF KENT—CLASSIFICATION OF STATUES—PARK CRES-  
CENT—PORTLAND PLACE—LANGHAM PLACE—SIR JAMES LANGHAM’S MANSION—THE LATE MR. JAMES WYATT’S MANSION—ALL SOULS CHURCH—REGENT STREET—THE CIRCUS, OXFORD STREET—ST. GEORGE’S CHAPEL, REGENT STREET—WALK DOWN REGENT STREET—THE HARMONIC INSTITUTION—THE PALACE-LIKE ROWS OF SHOPS—BUILDINGS, THOSE BY MR. SOANE, MR. NASH, MR. ABRAHAM AND OTHER ARCHITECTS—THE QUADRANT—THE CIRCUS, PICCADILLY—MR. EDWARDS’S MANSION—MR. NASH’S GALLERY AND MANSION—UNITED SERVICE CLUB-HOUSE—WATERLOO PLACE—THE NEW BUILDINGS NOW IN PROGRESS ON THE SITE OF CARLTON HOUSE—REMINISCENCE OF THE VIEW OF THAT PALACE AND ITS ARCHITECTURAL SCREEN FROM REGENT STREET.

The morning is again auspicious to our task, which I purpose beginning, where we left off yesterday; namely, at

## PARK SQUARE.

On this spot it was originally intended to have completed the crescent opposite, into a circus, which would have been the largest circle of buildings in Europe. The foundations of the western quadrant of it were even laid, and the arches for the coal-cellars turned. For some reasons, however, this plan was abandoned, and the entire chord of the semicircle left open to the park, instead of being closed in by the intended half circus. This alteration is a manifest improvement of the entire design, and is productive of great benefit to the houses in the crescent and in Portland Place. Park Square is erected in its stead, and consists of two rows of houses, elongated upon the extremities of the crescent, and separated from the New Road, from the park, and from each other, by a spacious quadrangular area,



laid out with planted pleasure grounds, and enclosed by handsome ornamental iron railings.

Having the use of a key for the day, we will, as we are early, take a stroll among its meandering walks, and enjoy ourselves among its ambrosial shrubs, its natural symmetry and its trim beauty; for in an enclosed garden in the neighbourhood of buildings or other works of art, neatness, symmetry and trimness, approaching to elegance, are the characters that should be sought after by the landscape or artist gardener. How refreshingly cool and soft the velvet turf of this smoothly shaven lawn is to the feet, after coming from the arid hardness of the gravelled road; and how delightful to the senses are the fragrancy of those gay flowers, the symmetry of those beauteous dwarf shrubs, and the artfulness of those serpentine walks. I am not partial to the wild, or what Gilpin calls the natural or picturesque manner in the domestic garden; but would rather with Milton,

“Add to these, retired leisure,  
That in *trim* gardens takes his pleasure.”

This smoothness, this dressed gaiety offends against the laws of the picturesque or Gilpin school. A master in this school, would turn the velvet lawn into a piece of broken ground, would plant rugged scrubby oaks instead of flowering shrubs, would break the edges of these walks, would give them the roughness of a new made road, would corrugate them with ruts, would defile the beauty of its whole face by stones and brushwood, and by making all rough and dirty, where all is now fair and smooth, would create what in his vocabulary he would call the *picturesque*.

So would he act by a gorgeous piece of architecture, if it were as perfect as the pencil of Callicrates, or the chisel of Phidias could make it. Let the proportion of its parts, the propriety of its ornaments, and the symmetry of the whole, be as exquisite, as ever bore the impress of the mint of genius; in his eye it is formal, and does not please his picturesque imagination. Therefore, to give it the finishing touch, the master mark of currency among the people of picturesquescity, he would take the mallett instead of the chisel, would beat down one half of its splendid beauties and throw the mutilated mem-

bers around the rest in heaps, and call exultingly aloud, "behold my work!" No painter, he would say, could hesitate a moment which to choose. The Parthenon in all its glories, during the splendid era of Pericles, a name deservedly dear to every lover of the fine arts, would be inferior in his eyes, to the same fine structure in its demolished state, when blown to ruins by the bomb-shells of the barbarian Kœnigmarck, and the villainous gunpowder of the still greater barbarians of Turks, who desecrated it into a magazine of warlike combustibles.

The rude and undefined masses of the overthrown temples of Agrigentum, would please his eye more than all the majesty of the Roman Forum in complete perfection. He would not sing with Cowper,

"Alas for Sicily! rude fragrants now  
Lie scatter'd, where the shapely columns stood.  
Her palaces are dust"—

but would rather rejoice, if some tasteful-minded earthquake would topple down St. Paul's Cathedral into a more picturesque object, than its finely proportioned columns, and ample cupola built in the form of heaven, now presents to his dilapidating eye.

Let us pass, beneath these

————— "Shades,  
And walks beneath, and alleys brown,"

under the New Road into the semicircular gardens of Park Crescent.

The statue before us is erected by public subscription to the memory of the late Duke of Kent, a prince of great public spirit, who at the time of his lamented death, was fast working himself into the good graces of his countrymen, and rapidly winning the golden opinions of men. It is executed in bronze by Gahagan, and elevated on a granite pedestal. The Royal Duke is represented in a standing posture, dressed in a field marshal's uniform, over which the artist has cast drapery, of his robes and collar of the order of the garter. The attitude is simple and unaffected, and with the bust is very like the royal personage that it represents.





Engraved by Tho H Shepherd

Engraved by J. Henshaw

# THE NEW CORN EXCHANGE, MARK LANE.

Published Nov 1. 1828. by Jones & Co Temple of the Musee Finsbury Square London





The figure is heroic, that is, between the natural and colossal sizes, being seven feet two inches in height. Its weight of metal is, I understand, about two tons.

This statue of his majesty's lamented brother, is in a manly energetic style; but coarse in execution, and vulgar in conception. As a likeness of a duke, and as an imitation of a British general, of royal rank, there is but little fault to find. As a figure in modern costume it is vastly superior to that of another royal duke (Cumberland) in Cavendish Square; but inferior to Flaxman's Lord Howe, in Westminster Abbey. "Imitation is the *means*," says Sir Joshua Reynolds, "not the *end* of art; it is employed by the sculptor as the language by which his ideas are presented to the mind of the spectator. Poetry and elocution of every sort make use of signs, but those signs are arbitrary and conventional. The sculptor employs the representation of the thing itself; but still as a means to a higher end—as a gradual ascent always advancing towards faultless form and perfect beauty." The essence of sculpture is correctness, and thus far the artist of this statue has accomplished his purpose; but we look in vain for dignity of character in this mere portrait of the royal duke.

Mr. Gahagan has done well however in abandoning the *lorica* and *thoraca* of the Roman school, and has arranged the military costume of the day with becoming effect. The ducal robe supplies the place of the imperial paludamentum, with appropriateness, and he has arranged it with skill.

The sculptor's art, in the present day, is both a limited and a difficult one; for it will be in vain for him to hope to surpass the splendid relics of Grecian art, that have reached our times. The painter on the contrary has a wider field, and his ancient rivals Zeuxis, Parrhasius and Apelles, live but in the historian's volume. The Apollo, the Venus, the Laocöon and the Phidian marbles of the Parthenon remain as proof of the perfection to which the genius of the ancients brought this science of abstract form.

As we are upon the subject of drapery,—the Greeks seldom used it in their sculpture, and the Romans almost always; yet did the Greeks surpass the Romans, even in this department of the art. So completely was the naked statue reckoned of Greek workmanship, that Pliny (book xxxiv. chap. 5.) says the

Romans called all the unclothed male statues, *Achillean statues*, on account of the number of statues of which they had of that Grecian hero armed only with his javelin.

The Romans named their draped military statues after the name of the costume in which they were clothed; and the statues belonging to persons of the civil class from the order of vestments in which they were arrayed. They also named them Equestrian, Pedestrian or Curuled, as they were either on horseback, on foot, or seated in the Curule chair.

Thus might we form a classification of modern statues, and, while we repose in this delightful alcove, I will try my hand.

The statue of Charles the First at Charing Cross, we would call Equestrian as to its class, and royal as to its order. That now before us is Pedestrian, and royal. That of his Grace of Bedford, in Russell Square, Pedestrian, ducal from his robes, and agricultural from its attributes and accessories. Charles Fox at the other end of Bedford Place, Curuled and Senatorian. The grand portrait of Lord Mansfield, by Flaxman, in Westminster Abbey, Curuled in class and Judicial in order. But this is not the way to go through our purposed survey of the new buildings of the metropolis, in which I promised to accompany you. Therefore, I must leave it to your future leisure to complete my classification of modern statuary.

Now let us pass round one side of Park Crescent, and, as the sun is darting his hottest beams upon us, the eastern quadrant will be the more shady of the two. The great size of this semicircle of mansions is more imposing in effect than the details are choice in selection, which is the prevailing vice of Mr. Nash's style. He comprehends a whole, he grasps the extremities, he achieves variety—that variety and intricacy which the accomplished Sir Joshua Reynolds considered as a beauty and excellence worthy of being adopted into architecture: but he sees not the detail, he either neglects it or despises it, and certainly does not look at his art with a microscopic eye. He does not finish in architecture like Denner or the Dutch masters in painting; but to pursue the analogy, designs like a painter in fresco, and thinks with Michael Angiolo, that a finished or exquisite detail in architecture is like oil painting in the sister art, fit employment only for women and children.



This end of Portland Place is also by Mr. Nash, who has joined his broad style to the finicking finish of the Messrs. Adams, with good effect. No antipodes can be more opposite than the styles of these masters, and yet there is somewhat of resemblance. Both are fond of decoration, and both lay it on with profusion ; but the former does not bedizen his exteriors with confectionary so much as the latter, and his style is more bold. It is also more pure, as approaching nearer to the Palladian and ancient Roman, while that of the latter is of the depraved school of the middle and lower empire. The palace of Diocletian, at Spalatro, is the *Magnus Apollo* of the Adams's, as their buildings about the Adelphi, and the centre part of Portland Place, which we are now approaching, are striking proofs. Many of their works, however, are of a more chaste and manly character, as the front of the Duke of Bedford's house, in St. James's Square, the house of the Society for the Encouragement of Arts, &c. in the Adelphi ; the office of the Amicable Society in Serjeants' Inn ; the street front of Draper's Hall, in Throgmorton Street, and a few others of the same character, whose names I do not at present remember. Nash also aims at more variety and intricacy of form than the Adams's, and has obtained more general beauty ; but has been as unsuccessful in the purity of his detail, as the united brethren ;\* though from a different cause—he, from overlooking it, they from a bad taste, derived from the Roman school of Spalatro.

*Portland Place*, from its size and the consequence of its houses, is one of the most spacious and magnificent streets in the metropolis, and, in its day, was one of the most architectural that had been erected. Moreover, the novelty of the style, the great width of the street, which is 125 feet in breadth, produced, when first erected, a striking effect. The style of its architecture, however, is feeble and effeminate, and is rendered tame by the bolder executions of more modern architects, with which it is surrounded.

It extends from Park Crescent on the north, to Langham Place on the south, where it was terminated in Adams's days, by Foley House, which has been taken down for Mr. Nash's improvements. The houses are lofty, elegant, and well suited

\* So they called themselves in that fraternal union of their talents "the Adelphi."

for the more opulent classes of the community, but are, as you may perceive, deficient in boldness and relief.

This isolated mansion on our left, which stands so far behind the others, was the dwelling of that very distinguished ornament of our profession, the late James Wyatt, who designed and built it for himself. The front which now faces Portland Place, was in his time the rear or back front, and looked into the gardens of Foley House, and that which looks up Foley Place, to the eastward, was the principal front. This accounts for the plainness of the elevation, which has had, since the death of its able original proprietor, a Doric portico added to the centre door, by way of some distinction, and also to serve as an occasional entrance from Portland and Langham Places, for it stands on neutral ground between the two.

The front next Foley Place, is well worth looking at, not only as being the work of one of our most tasteful and original architects, but from its own intrinsic beauties. It is also memorable, as being one of the first architectural fronts that was covered with the stucco, first introduced into this country by Mr. Wyatt, and known by the name of Roman cement. It is superior in every way to the oil cement of Adams, which has perished to the core, while the induration of Mr. Wyatt's is perfect to this hour, and appears likely to equal that of the finest stone.

Let us walk round by the new church, and take a survey of this very elegant façade, which is nearly lost to the eye of taste, by the dirt with which it is covered.

It consists of a centre, and two pretty pavilion-like wings, which are decorated with elegant bassi rilievi, and give value, as the painters call it, to the receding front which stands within them. The principal, or entrance story, has three spacious openings covered with segmental arches; the centre of which is occupied by a classically designed door of beautiful proportions, and the side apertures with Venetian windows. The spaces between the chord and circumference of the arches, are decorated with delicate sculptures after the antique.

The drawing-room and chamber stories, are embellished with pilasters or ante of a Corinthian order, selected from the portico at Athens, the horns of whose abacus, contrary to those of every other example, come to points instead of being cut off.



The whole is surmounted by a handsome entablature, blocking course, and balustrade.

For elegance of detail, for harmony of proportion, for good taste, and a chaste suavity of domestic propriety, considering its size, this handsome house is not surpassed by any in the metropolis. It is now the residence of Colonel Mark Wilks, of Kirby, in the Isle of Man, who was governor of the island of St. Helena, before it was occupied by the commissioners for the detention of the Emperor Napoleon.

We must return into Portland Place for a few minutes. The house, that almost immediately adjoins this of Colonel Wilks, with the cupola, balustrade, and Corinthian pilasters of Palladian character, is the residence of Sir Anthony Carlisle, the late professor of anatomy of the Royal Academy. It composes well with the adjoining mansions and small plantations, and although petite in style, from the want of height in the stories, forms a pretty picturesque accessory to the groupe.

The island of houses that stands between Sir Anthony's pavilion and the church, is by Mr. Nash, and in his prevailing style ; as are those opposite, which, however, are of better proportions. This is Langham Place, named after Sir James Langham, the worthy baronet who occupies the villa-looking mansion and pleasure grounds at the bottom ; Langham House is also by Mr. Nash, and is a very good example of his best style ; varied, architectural, and well relieved by appropriate breaks and projections. It carries upon its face, good sense, sound taste, and appropriate character. It is a city or rather a town villa, and not a street mansion, built with a front and no sides, as if waiting for its next door neighbour to be built against its party walls. Whereas, this has side as well as front elevations, stands as if meant to stand, detached with cornices and architectural ornaments and openings on every side, bidding as it were, all loving buildings to keep their distances, and nothing to approach but living creatures and beauteous shrubs. It looks as if the original design was drawn at once in perspective, and the front and flanks designed together with the pencil of an artist, and that the drawing board and formal geometrical elevation had nothing to do with its composition. This is the variety, combination and composition that distinguishes the artist from the artisan.

The view from this tasteful Palladian villa, up Portland Place, is strikingly grand and effective. The vista is one of the finest in this fine part of the metropolis, finished as it is, by the paradisiacal views of the park. It is an inclined plane of architectural beauty, rising from the spot whence we are viewing it, to a climax of scenic perfection, in the distance, that cannot be paralleled in Europe ; whether we consider the wealth that it embodies, the salubrity of the site which surrounds it, or the optical beauty which results from this charming combination of architecture, sculpture and landscape gardening.

The season of the year too, adds to the beauty of the passing scene. It is now the middle of the London season, the town is resplendently full, the weather as splendidly gay and exhilarating, the inhabitants all life and bustle, and the circumstance of the last drawing room for the season being held to day, makes this opulent and fashionable quarter of the town as lively as an ant-hill. Every equipage is bearing towards Regent Street, in its way to the palace.

This splendid carriage, with the armed hey-duke behind it, coming out of Duchess Street, is Prince Esterhazy's, which contains diamonds enough to purchase a manor. The crowd now surrounding the carriages and front of the house on the left, just above Weymouth Street, are waiting to see the splendid cortege of the Prince de Polignac the French Ambassador, who is going to pay the respects of his royal master Charles X. to our justly popular sovereign. The Spanish Ambassador on the opposite side, and the newly acknowledged Colombian minister, Count Hurtad, his neighbour, are also preparing to join in the same gratifying ceremony.

I say, gratifying, when I reflect upon the different feelings that actuated our public men, during the last desolating and expensive war, when rivalry in bloodshed and horrors devastated the finest countries in Europe ; and now, when our greatest rivalries are in the arts of peace, in commerce, in literature, in the fine arts, in science, in all the elegancies that adorn and support human nature. In these instances all parties are the gainers, for even the unsuccessful for the paramount prize, reap a profit, whilst, in war, the very conquerors are awful losers.

Now let us cross over to the portico of the south-eastern building of Langham Place, and take a look, at the singular



originality of All Soul's Church. Stay! our station here, if the carriages of the noble ambassadors do not rout us from our post, is one of the best. The portico and wing of that house, with the hatchment over it, bring an agreeable contrast to the church, and with the superb coach manufactory of Messrs. Marks, in the distance, form an architectural picture of no small beauty. *See the print of All Soul's Church, Langham Place.*

The circular perystyle of the whimsical Ionic portico, the capitals of which are composed of winged cherubim, whose heads peer between the volutes with which their wings are intermingling, like owls displayed on the posts of a Dutch barn, have a very good and very original effect from the situation where we now stand. The circular tower within it, that pierces the soffit of the portico, is solid and effective, and where it rises above the balustrade that crowns the cornice, into a circular stylobate to the Corinthian Peripteral temple that forms the bell-tower, it is really productive of beauty, in form and proportion. Nor am I disposed, now my eye has become somewhat used to the daring novelty, to object to the *gothic* innovation of the *impaling* spire, with its sharpened iron apex, placed as a finial to the Dædalian beauty of the campanile, as some have done, who with more of wit than love for originality, have compared it to a flat candlestick surmounted by a thick candle, and a little non-fit extinguisher upon its top.

Elegancies, like the steeples of Bow and of St. Bride's, would cloy, if stuck over every church and chapel in the metropolis, and to omit all the credit due to Mr. Nash for his bold originality in this singular tower and spire, would be unfair, for it really possesses much intrinsic beauty of form, and is no mean ornament to the neighbourhood.

The manufactory of Messrs. Marks and Son beyond it, would have been admired, even for a mansion, in the plain times of the Portman Square architects, but is now lost among the architectural beauties of the new metropolis in the nineteenth century.

The architectural façade to the fronts of the row of stable-offices fronting the coach-maker's is a skilful contrivance to conceal an obvious defect, and is highly creditable to the skill of the architect, as well as an architectural embellishment to

the neighbourhood. The little continuous portico of the Doric order, appended to the front of the dead wall, is a happy thought, and produces one of these pretty accidental effects that an original design often wants.

There is also much novelty and picturesque effect, in the otherwise clumsy piers and sepulchral arches of the east entrance story to the houses between this part and Margaret Street; and the depth of their recesses afford a solid base for the superstructure of the elevation.

Here we approach the commercial portions of the street; and in no part of Mr. Nash's style is he more happy than in the adaptation of his means to his end. The style of architecture now assumes a different appearance. The portion we have just left, as forming the isthmus between wealth and commerce, is composed of smaller houses, which can be let at smaller rents than either those of the continent of fashion that we are leaving, or those of the great peninsula of commerce that we are approaching. They are also of that dual character that partakes both of the shop and the private house, and can be used for either as circumstances require.

Now, there is nothing doubtful in style; wide handsome fronts, calculated for broad showy shop-windows, wherein goods and manufactured articles of the most splendid description, such as the neighbouring world of wealth and fashion are in daily want of, may be displayed to the greatest advantage; and wide private doors for entrance to the handsome upper apartments, for letting as furnished lodgings to the temporary visitors of the metropolis, are the prevailing characters.

These spots were let to the original builders at heavy ground-rents, and consequently the rents of the houses are proportionably high, and nothing but the costliness of the articles, and the great quantity of them which are sold, could enable the shop-keepers and tradesmen to pay them and procure a living profit. The rivalry of many persons of the same occupations prevent extortion, and keep the goods sold in this splendid mart of retail trade at moderate prices.

The architecture of the shops is various, and sufficiently whimsical in places to please the demon of fashion; but it can be changed as the fashion of the day, or the character of the goods to be displayed within them require: the fronts being supported on slender iron columns within them.





Drawn by Tho: H Shepherd.

Engraved by W Deeble

CORINWALL TERRACE, REGENT'S PARK,  
TO THE RESIDENTS OF WHICH THIS PLATE IS RESPECTFULLY DEDICATED

Published Aug. 10, 1827, by Jones & Co 3 action Place Kingsland Road London





The style of the elevations above the cornices of the shops, is of the varied character of the Italian school, and of course is highly picturesque; and the domestic arrangements of the dwelling houses are remarkably well adapted to the architectural façades of the exterior. This is indeed a portion of our art in which Mr. Nash eminently excels, and which has rendered his majestic design of Regent Street so much the admiration of strangers and intelligent foreigners. For, as Waller sweetly sung,

“Glad, though amazed, are our neighbour kings,  
To see such power employed in peaceful things,  
They list not urge it to the dreadful field;  
The task is easier to destroy than build.”

The circus which unites, or rather amalgamates Regent Street with Oxford Street, is of a continuous style of architecture with the houses above it; and its form, which takes off the intersectional angles, is one of the best that can be devised for the purpose. It gives an air of grandeur and of space to the streets, and a free circulation of air to the houses. It affords facilities to carriages and horsemen in turning from one street to the other, and is as elegant in form as it is useful in application.

The building on the opposite side of the street, with two turrets and a cupola, just below Princes Street, is the chapel of St. George, a tasteful production of Mr. C. R. Cockerell, whose travels and researches in Greece have added much to our knowledge of the sublime architecture of the ancient Greeks.

As Mr. Cockerell is so classical an architect, he need not fear severity of criticism upon his designs, therefore if you please we will walk over to Welch and Hawes’s musical repository, and inspect it leisurely from the northernmost window of their saloon.

In the composition of this church, Mr. Cockerell had that gem of Sir Christopher Wren’s, the interior of St. Stephen, Walbrook, in his mind’s eye; and as the only difference that ever arose between the tasteful architect of the building before us and myself, was which of us bore the greatest veneration for the memory of Sir Christopher, we shall most likely not differ much as to an application of some of the intricacy and variety

of the school of Wren, to the severe simplicity of the architecture of ancient Greece.

The building is of that order of ancient temples which we call prostyle, that is, having columns only in the front ; and is the second order of sacred buildings, according to Vitruvius. It is of the Ionic order of columns, and has a portico to the nave, and wings with cubical turrets to the aisles. *See the print of St. George's Chapel, Regent Street.*

The portico is tetrastyle, with columns of that species of the Ionic order, that was used by the ancient Greeks in the temple of Minerva Polias, at Priene, a city of Ionia, near Miletus. Behind the two outer columns are antæ of elegant proportions, flanking a receding pronaos or porch which contains the entrance doorway. This is of antique form, and of just proportions. The portico is covered with a pediment of an extremely elegant and antique form, surmounted by acroteria, which however, at present, support nothing.

The wings are composed of two antæ, one of which supports the epistylum or architrave of the portico, and the other forms the extremity of the building between the front and flank. The entablature is carried through the whole composition, breaking over both portico and flanks. The architrave has three faces, as in the original example ; the frieze is plain, the cornice is decorated with dentels in the bed mould, and with lion's heads after the antique in the cymatium.

I know not what the district surveyor would say to Mr. Cockerell, if his lion's heads were spouts to carry the water from the roof after the Athenian manner, casting their liquid odour upon the heads of the beaux and belles that perambulate the broad and handsome pavement from their carriages to the splendid shops on a showery day.

The antæ project sufficiently in either flank, to exhibit its entire proportion and a part of the side walls of the chapel, which are rusticated in square sinkings to mark the courses of stones, in correspondence with those of the front. Between the fronts of the antæ, in each wing, is a very handsome aperture, with Grecian dressings, and relieved from the ground of the wall by sinkings similar to those in the flanks.

On each wing is raised a rusticated attic, surmounted by a cornice of accordant proportions and a lofty blocking course ;



which supports a second that forms a base to four antæ, one at each angle of a cubical campanile or bell tower. The order of which these towers are composed, is a species of Doric, somewhat resembling that of the Choragic monument of Thrasyllus, at Athens. The antæ are surmounted by a lofty entablature, consisting of architrave, frieze and cornice in due proportion, crowned by a moulded parapet, which breaks over every part of the centre and conceals the roofs.

The eastern faces of the walls, between the antæ, are divided into ten square panels; the sides are decorated with the two upper panels, the lower part being plain; and the whole of them are ornamented by sculptured bosses. Those of the upper panels are perforated, to serve as a passage for the sound of the bells.

Between the towers (to see which, however, we had better walk a short distance towards Oxford Street), is a lofty capacious hemispherical cupola, with glazed panels for the admission of light to the interior of the church.

This cupola, together with this mode of distributing light to the interior, is more in the Italian style of architecture than in the Grecian. Not that I mean to assert that we have many existing remains of Greek cupolas, or any finer than that of the Pantheon; but that it is not such a cupola as an architect of ancient Greece would have appropriated to such an edifice. Yet it is so recedent from the portico, is so mixed with the architecture of the adjoining houses, and is so little connected with the composition of the front arrangement, that it must be pardoned for the sake of the good effect which it produces in the very handsome interior, which, as I said before, is founded upon that of Wren's graceful example, St. Stephen's, Walbrook.

The effect from this spot, flanked by the well-filled and handsomely displayed shops on each side of the towers, breaking against those buildings beyond it, and relieved by those of the other side of the street, is peculiarly fine and varied. The cupola comes upon the eye like that of an eastern mosque, the glass panels sparkling with the gilding rays of the sun; whilst the circular Corinthian pavilion, on the opposite side of the street, makes a beautiful fore-ground mass for a picture of this original and tasteful building. See *plate of St. George's Chapel*.

The row of Corinthian houses, to the northward of St.

George's chapel, is a great and manifest improvement upon the plain dingy brick elevations of our ancestors. The shops, projecting as they do from the line of the architectural elevations above, serve as a kind of perforated and decorated stylobate to the Corinthian order of the one and two pair stories. The pilasters are arranged in pairs and singly, to accommodate them and their interpilasterings, to the openings of the windows, and the divisions of the party walls.

The entablature, which is complete, after the best Roman specimens, is surmounted by a blocking course, on which is raised a well-proportioned Attic order of dwarf pilasters, with cornice and parapet. The windows of this story are nearly square, and at the same time are both appropriate to their purposes and in unison with the architectural character of the structure. These houses, by being built an entire story loftier than those which adjoin Mr. Cockerell's chapel, create an agreeable variety and a beautiful undulation of form that is highly picturesque and pleasing to the eye.

A cup of coffee, or some other slight refreshment, would, I conceive, be agreeable to us; and after a short repose from our labours, this very hot morning, we can resume our excursion.

This important winding up of our machine, which poor humanity so often requires, and which poor humanity is so delighted to have done, being now accomplished, we will cross over to the chapel, and from the western side of the street take a periscopic view of the eastern side.

That long range of building, which reaches from the corner of Argyle Place to the shop buildings, with a continuous portico of termini, is the Harmonic Institution of Messrs. Welsh and Hawes, which is connected with the establishment formerly called the Argyle Rooms; where the celebrated Pic-nic Society, under the guidance of Colonel Greville, the *Odecho-rologeïum*, a long-named institution for long winded-spouters, and other musical and oratorical societies were formerly held.

The Harmonic Institution was originally a species of shareholding joint stock company, associated for the publication of musical compositions, and other objects connected with that fascinating art. But it is now conducted entirely by the two eminent musical professors whose name it bears. The portico of termini, with capitals formed of the heads of



females, and executed by Mr. J. G. Bubb, produce a pleasing variety next the street; but at the same time an unpleasant darkness in the rooms within. This rises as much from the want of height in the lower story, to which I believe the architect, Mr. Nash, was confined, as from the projections of the portico itself.

The western part of London is as much indebted to the taste for architectural splendour of our present sovereign, as the city formerly was to that of Charles II., in whose father's reign a love for art began to be cultivated by the rich and well educated part of the community.

In this respect the wise measures of our present king are in opposition to the cautious, but perhaps in those days necessary policy of some of our earlier monarchs, who were fearful that the metropolis would grow at the expense of the country, and become as a head too large for the body. With these views, our good old Queen Bess, as she is familiarly called, passed an act (35 Eliz. c. 6) for the restraint of new buildings, converting great houses into several tenements, and for restraint of inmates and inclosures, and from building on any but old foundations, in and near the cities of London and Westminster. But her majesty's taste, which rejected a pictorial prayer book, and commanded Zuccherò to paint her portraits without shadows, was never proverbially great, either in painting or in architecture. Her successor too, the cautious James, conceived also that London was increasing in size beyond his conceptions of metropolitan propriety; and that its inhabitants cultivated metropolitan architecture beyond what pleased the British Solomon, who dealt out his wishes like commands, in oracular apothegms and pedantic proverbs. This monarch, as Lord Bacon informs us, was wont to be pressing upon the country gentlemen to abandon London for their country seats; and that he would sometimes say to them, "Gentlemen, in London you are like ships in a sea, which show like nothing; but in your country villages you are ships in a river, which look like great things."

To persons who, like Cobbett, think our vast and increasing metropolis, a *wen* rather than a sound and well-proportioned head, suited to the Herculean fame of the British empire; reply may be made, that LONDON IN THE NINETEENTH CENTURY is not as it was in the fifteenth, the metropolis of England

alone ; but that it is now the metropolis and mart of the united kingdoms of Great Britain and Ireland, of our immense colonies and territorial possessions in the East Indies : that communications with every part of which, by our improved roads, coaches, the important discovery of the agency of steam, and other means of locomotion, are of ten times the ease and rapidity of former days ; and, that vast as has been the increase of buildings in and about the metropolis, the important facts in political œconomy are elicited, that neither is it at present overbuilt, nor inhabitants wanting for the colonies of towns that are now surrounding the ancient capital of England ; nor, what is yet of greater importance, has any part of the country, or any provincial town or city, suffered loss or decrease, by the gain and increase of London.

So steady has been the increase of London since the restoration of the ancient power of our kings over every branch of the state, and the consequent expulsion of foreign power over our domestic policy, by the reformation, that its contemplation is almost startling. So great has been the increase of knowledge, by that great diffuser of learning, which no longer debarred the people from instruction, nor made an exclusive *caste* of the priesthood for the benefit of a foreign state, that no memorial of gratitude we can ever raise, would be adequate to the debt we owe to our enlightened and enlightening forefathers, who were instrumental in this vital change in the policy of our country.

The growth of London in the reign of James I. was prodigious. Sir William Petty computes its population to have doubled itself every forty years, from the year 1600 ; consequently, in 1680 it must have contained four times as many inhabitants as it possessed at the beginning of the century. Although James endeavoured to drive his opulent subjects from the metropolis to their country residences, few of our monarchs had a greater number, or more splendid palaces, than the successor of Elizabeth, whose metropolitan *architectophobia* he seemed to inherit with her crown. Not content with reproving and exhorting his nobles and country magnates, as Lord Bacon records, in imitation of his predecessor, he also issued several proclamations against the increase of new buildings in London and Westminster ; yet, at the same time, had both the inconsistency and the good taste to employ Inigo Jones, notwith-



standing his staunch papism, to build for him his splendid palace of Whitehall; whose banqueting house and splendid ceiling, by Rubens, together with its entire design, for the preservation and knowledge of which we are indebted to the patriotic liberality of the Earl of Burlington, attest the grand imagination, sound taste and liberality, of both the king and his architect.

Several edicts were, according to old Stowe, the historian, thus issued. One of them forbade all manner of buildings within the city, and a circuit of one mile thereof. Among its enactments was the salutary one to a city built of timber; that henceforward all new buildings should have their fore fronts built of stone or brick; and some offenders were censured in the star chamber for offending against its regulations.

From this period we may date the reformation of the architecture of London, which is also much indebted to the genius and industry of Inigo Jones, the king's chief architect.

Of the principal reformers of taste among the learned and noble men of this period, the great LORD CHANCELLOR BACON stands in the foremost rank; and his published opinions on architecture and gardening, are decisive proofs of the correctness of his taste. His maxim, *that houses are built to live in and not to look on*, should never be forgotten by the domestic architect; and his description of a palace, in opposition to such huge buildings as *the Vatican, the Escorial*, and some others, which he pithily observes, have scarce a fair room in them, is characteristic of the best architectural style of this period, which INIGO JONES, SIR HENRY WOTTON and himself had so much improved.

As we purpose taking a preliminary view of the new palace now building near Buckingham Gate, St. James's Park, previous to its completion, for my hereafter full, true and particular account of its glories; for I hold it a maxim religiously to be observed, that every architect has a right to exclaim to the premature critics, *stay till it be finished*;—a short account of this elegant minded man's idea for a palace may be a good preparative.

He informs his readers (you will find the details in his admirable volume of essays), and his opinions carry weight with men of discernment,—that they could not have a perfect palace

except they had two several sides ; one for the banquet, festivals and triumphs ; and the other for the household and for dwelling. These sides he ordains should be not only returns, but parts of the front, and should be uniform without, though severally partitioned within ; and to be on both sides of a great and stately tower in the midst of the front, that as it were joineth them together on either hand. He desires to have on the banqueting side, in front, only one goodly room above stairs, of above forty feet in height, and under it a room for a dressing or preparing place in times of triumph. How far Inigo Jones followed this advice, may be seen in comparing it with his design for the new palace at Whitehall, of which the present grand and imposing chapel was one of four such buildings, and intended by the architect for the banqueting house.

On the other side, which is the household or dwelling side, the noble and learned architect would have it divided at the first into a hall and chapel, with a partition between, both of good state and ample dimensions. These apartments were not to go all the length, but to have at the further end a winter and summer parlour ; and under these rooms, a fair and large cellar sunk under ground, and likewise some privy kitchens, with butteries, pantries and the like. As for the tower, he would have it of two stories, each eighteen feet high above the two wings, and handsome leads upon the top, balustraded, with statues interposed ; and the same tower to be divided into rooms as shall be thought fit. The stairs, he directs, to be formed upon a fair open newell, and finely railed in with images of wood, cast into a brass colour, and a very fair landing place at the top. I give you nearly the learned chancellor's own words, for I am against modernising into fashionable cant, the nervous and sinewy language of the time of Elizabeth, of Shakspeare and of Bacon ; particularly of the philosophical architect himself, whose sublime idea for a royal palace I am now repeating to you, borrowing, not stealing, from the rich storehouse of his splendid imagination.

His lordship commands, that by no means should the servants' dining rooms be in any of these lower rooms ; for otherwise, he says, you will have the servants' dinners after your own ; for the steam of it will come up as in a tunnel. And so much for the front ; only he directs the height of the first story to be







Drawn by W. Shepherd.

Engraved by Jas. Tingle.

# ALL-SOULS CHURCH, LANGHAM PLACE.

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sixteen feet, the upper he had before ordered at about forty feet.

Beyond this front he designed a fair court, but three sides of it were to be of a far lower building than the front; and in all the four corners of the court, handsome staircases cast into turrets on the outside, and not within the row of buildings themselves. But these towers were not to be of the height of the front, but rather proportionable to the lower building. He would not have this court paved all over, because it would strike up a great heat in summer; but only some side walks, with a cross, and the quarters laid with grass, kept shorn, but not too close. The row of return, on the banqueting side, was to be divided into stately galleries, in which were to be three or five cupolas in the length of it, placed at equal distances, and embellished with fine coloured windows of several works. On the household side, were to be chambers of presence and ordinary entertainment, with some bedchambers; and all three sides were to be formed as a double house, without thorough lights on the sides, that there might be rooms from the sun both forenoon and afternoon. He would have it so disposed, that there might be rooms both for summer and winter; shady for summer, and warm for winter.

Instead of describing an ideal palace, one would almost think it was the philosophical Pliny the younger, describing his *Tusculum* or *Laurentinum* to his friends.

But to proceed with the Chancellor's royal palace: he complains of some fair houses, that were so full of glass, that one cannot tell, he says, where to go to be out of the sun or the cold. Bowed windows he held to be good, except for cities, in respect to the uniformity toward the street; as being pretty retiring places for conference, and at the same time keeping off both the sun and the wind; for that, he observes, which would strike almost through the room, doth scarce pass the window. He would, however, confine them to few in number, not exceeding four in the court on the sides only.

Beyond this court, he would have an inner court of the same square and height, which was to be environed with a garden on all sides; and in the inside cloistered or porticoed on all sides, upon beautiful and well-proportioned arches, as high as the first story. On the under story, towards the garden, it was

to be turned to a grotto, or place of shade or estivation ; and only have opening and windows towards the garden, and be level upon the floor, and no way sunk under ground, to avoid damp. He proposed also a fountain, or some fair composition of statues, in the midst of this court, which was to be paved as the other court. These buildings were intended for privy lodgings on both sides, and the end for privy galleries ; whereof one was to be for an infirmary on the second story, in case the prince, or any special person, should be sick ; to have chambers, antichambers, bedchambers &c. joining to it. Upon the ground story he would have a fair gallery, upon columns, to take the prospect and enjoy the freshness of the garden. At both corners of the further side, by way of return, he directs two delicate or rich cabinets to be formed, daintily paved, richly hanged, glazed with crystalline glass, and a rich cupola in the midst, and all other elegancies that might be thought upon. In the upper gallery he wished there might be some fountains running in divers places from the wall, with other conveniencies of that nature.

And thus much, says our philosophical architectural theorist, for the model of the palace ; save that there must be, before you come in the front, three courts, and a green court, plain, with a wall about it ; a second court of the same, but more embellished, with little turrets, or rather ornaments, upon the wall ; and a third court, to make a square with the front, but not to be built, nor yet inclosed, with a naked wall ; but enclosed with terraces, leaded aloft, and fairly garnished on the three sides, and cloistered on the inside with columns, and not with arches below. As for offices, he advises to let them stand at a distance, with some low galleries to pass from them to the palace itself.

So far does this “Columbus of the philosophical world” direct the architectural taste of his day ; the fruits of which were apparent, and coming to maturity, in the early part of the reign of the unfortunate Charles. This ideal palace would be an excellent task to try the abilities of a young architect to design on paper, and would make an admirable probationary gold medal study for the more advanced students of our Royal Academy. Bacon was not the only philosopher who considered architecture as worthy the attention of an elevated mind. The



wise, the enlightened Sir Henry Wotton, who acquired the soundest elements of the art in the school of Palladio, at Venice, (where the only practical English architect of the day, the elegant and accomplished Inigo Jones was then a resident,) also imbibed the purest streams of art, entered still more deeply into its theory, and gave the world his admirable “Elements of Architecture;” an art which, he says, requires no recommendation where there are noble men or noble minds. He modestly admits that he is but a gatherer and disposer of other men’s stuff; he yet gives to the world the soundest doctrines of practice, and the purest of taste.

Inigo Jones was the great practical architect of this brilliant period of our history; the Lord Chancellor Bacon, the philosophical director of the public taste; Sir Henry Wotton, the learned theorist; and king James, with his son and their enlightened and brilliant courts, the truly royal and noble patrons of architecture and the rest of the fine arts. These eminent architectural masters acknowledged Vitruvius for their principal legislator, and estimated the learned labours of Palladio at their due value. When monarchs, like James and Charles, patronize architecture; when statesmen, like Buckingham, Richlieu and Colbert; when magnates, like Pembroke and Bedford, encourage its productions from love of its beauties, from principle, and from a studious conviction of its importance; when legislators and philosophers like Bacon, ambassadors like Wotton, and architects like Jones, study, practice and write upon it and its principles—the art is both ennobled and ennobles, and it must flourish abundantly. Jones and Wren, two of the greatest names in English art, loved architecture *as an art*, practised it *as a profession*, but despised it *as a trade*. When architecture is so patronized, so studied, and so practised, it will rise to a level with the best days of Greece and Rome; but not till then. It will be in vain that details are only sought for from books, unless the spirit and the mind of the great geniuses of antiquity animate the artist. Vain will it be, if he should

“Line after line, with painful patience trace,  
This *Roman* grandeur, that *Athenian* grace;  
Vain care of parts; if, impotent of soul,  
Th’ industrious workman fail to warm the whole.”

TICKELL.

What a community of master-minds were cotemporaneous in the period upon which I have just been dilating ! Paterculus observes, with much judgment, that great men generally are cotemporaries. The spark given by one, is caught by the others, and poets, painters, architects and philosophers, are elicited into one bright blaze of cotemporary and universal intellect.

Now let us continue our peregrinations, and examine that circular building of the Corinthian order, which I before noted, as forming so excellent a foreground piece to the view of St. George's Chapel. See *the print of St. George's Chapel, Regent Street*, and that of *part of the east side of Regent Street*. It stands at the south-west angle of Argyle Place, and breaks, by its agreeable circular form, the monotony of perpetually recurring salient angles at the corners of the streets which intersects the main body of Regent Street. Its rotund convex form, also contrasts in a very picturesque and satisfactory manner, with the rotund concave forms of the four corners of the intersection of Oxford Street and Regent Street, and shews the fecundity of the artist's mind who has produced so much variety in similar situations. The main feature of the building is a peristyle of coupled columns of the Corinthian order, raised on a stylobate, and surmounted upon a basement of piers and camber arches, which form the windows and door of the ground floor, or shop story. The columns are covered by a proper entablature of the order, of rather a feeble character, with a blocking course, piers, and balustrades over the intercolumniations. Between the columns are the lofty windows of the one pair floor, or principal story, and behind the balustrade is elevated a well proportioned attic story, with windows over those below. This story is crowned by a circular unbroken cornice and scamilli, which are covered with a hemispherical cupola by way of roof.

The design of this building, whether regarded as a portion of the entire arrangement of the architecture of the street, or independently of it, deserves approbation ; since it displays utility as a commercial building, with beauty as an architectural composition.

A slight turn from the continuity of the street, brings us to a row of handsome shop buildings, which reach from the cir-



cular building on the north to the corner of the next street southwardly. This is as picturesque a range of buildings as any between Portland Place and Pall Mall, and exhibits the peculiar talent of its architect in a striking manner. The shop, or ground story, forms one straight continuous line, of a simple unbroken entablature from end to end, covering with its broad frieze the upper parts of the windows. The epistylia of the centre buildings are supported by antæ or pilasters, and of the wings by stylagalmatic termini of female heads. The shop windows and doors intervene, and with a well-proportioned balustrade elevated on a blocking course above the cornice, complete the composition; which forms an appropriate, useful and handsome basement for the architectural elevation of the dwelling part of the houses.

The superior elevation consists of five parts, namely, a centre, two wings, and two receding parts of the main body of the composition. The latter part consists but of two stories above the shop entablature, whilst the centre and the two wings have three; and project boldly before the main body of the building:—indeed sufficiently so, as you may perceive by turning a little this way, to hold windows for the centre house, and returns of the panels in flanks for the wings, which produce a good effect in the returns, and show a composition in perspective. See the print of *part of the east side of Regent Street*, with a view of All Soul's Church in the distance.

I have before mentioned this mode of architectural composition, when we were examining the villa of Sir James Langham, in Langham Place, and endeavoured to show its superiority over the geometrical board and square elevations of the carpenter's drawing schools, which omit all consideration of the flank in their mode of composition.

The central building of this pleasing structure, to which I crave leave to call your particular attention, as comprising all merits and many of the defects of the school of the able architect who designed it, is composed of an inverted tetrastyle portico of the Ionic order, inclosed between large panelled piers which support, with the columns, the entablature. The wings are similar, except that they are not so wide, and the porticoes have but two columns included in the openings between the piers. The main receding building has no columns, but the

cornice of the wings and centre is carried through without any break, except at the angles of the building.

In the intercolumniations are two stories of windows, the upper tier of which rests upon a string which is carried through the whole elevation, and forms a connecting tie, as well as an appropriate division of the stories. The lower tier of windows in the main receding building, is composed of six wide and handsome Palladian windows with pediments; and the upper tier has dressings of architrave and cornice round each window. This portion of the elevation is finished with a lofty blocking course over the cornice, which elevates and serves as a base for a handsome balustrade that crowns the whole, and forms a light and handsome finish to the roofs.

The centre and wings have long attic windows over the whole openings, formed by the piers beneath them, and a sort of grotesque antæ-baluster supports the upper part. Its square panels formed of square sinkings in the stucco, serve as embellishments to the piers both in face and in flank, over the long panels with Grecian angular frets in the corners of the principal story. These are surmounted at a proper height by a small sub-cornice and blocking course, with immense ill-proportioned semicircular acroteria, ornamented with caricatures of the Greek honeysuckle, which I heartily wish the first brick-layer's labourer who may be employed next winter to throw the snow out of the gutters, would have the good taste to pitch over with the rest of the rubbish, to Macadamize the street with.

Thus much for the elevation, which, as a whole, shows a mind alive to picturesque composition, to light and shade, to agreeable form, to proportion, and to most of the loftier features of architectural composition; but, in the minor graces of detail, in which our masters, the Greeks, so eminently excelled all that preceded or succeeded them, an eye, either cold to beauty or contemptuous of its charms. The Ionic order of the principal stories is robbed of its frieze, and therefore wants height. This grammatical error gives the building the appearance of being constructed like some of the churches in modern Rome, with the columns of their predecessors; which being too lofty to admit of a perfect entablature, and, therefore the frieze, an integral part of every order, is omitted by virtue of



that law, "compulsion," which even Falstaff himself would not submit to.

Again, the cornice of the Attic order is too small and trivial for its place, and the moulded semi-Gloucester cheeses on the blocking course most outrageously too large. The stylagalmatic termini, which support the shop cornice, are any thing but in good taste; and yet the whole, not *because*, but *in spite* of these deficiencies in taste and selection of detail, presents a bold and highly picturesque composition. The depth of the receding parts between the centre and the wings, is productive of great variety of light and shade, and the entire design forms a pleasing composition, of which the combination discovers both judgment and skill, with a very considerable share of novelty.

An amiable friend of mine, who, a few years since, occasionally aided me with his friendly pen in "*the Annals of the Fine Arts*,"\* has some opinions so completely in accordance with my own views on this head, that I cannot resist the pleasure of calling in his aid. "Works of architecture," says my friend, "are not to be judged by precisely the same rules by which we appreciate the productions of the poet, the painter and the sculptor. These, indeed, require no external assistance in order to enable them to embody the conceptions of their minds. With the architect it is different; he is dependant upon circumstances, over which he possesses but small control; and is perpetually subjected to restraint arising from the caprice and interference of others. To these causes, in conjunction with others of a pecuniary nature, is to be attributed the vast disproportion; both as to number and excellence, between buildings which have been executed and those which have been merely projected."

In estimating the merits of a piece of architecture, the true question is, Has the artist availed himself to the fullest extent of all the capabilities of his plan? Has he effected as much as it was possible to accomplish in the allowed extent? Has he obviated the peculiar difficulties with which he has had to contend? After mature examination, and in spite of the prejudices which my unbounded admiration of the beauties of the Greek school may have fastened upon my mind, I have often been led to admire, not only the skill by which *the Architect of Regent*

\* Vol. 4, p. 512.

*Street* (and that is a title that will always distinguish and honour his name), has surmounted many obstacles, but also the happy contrivances by which in effecting these he has elicited positive beauties.

The street that we are now surveying is replete with such qualities; and when it was commenced, I took the opportunity afforded me by my situation as Lecturer on Architecture at the Surrey and Russell Institutions, where criticisms on the buildings of the day were required of me, to state publicly, that "the new street now in formation from Pall Mall to Portland Place is a great and useful undertaking; possessing as a whole a grand and commanding character, with more architectural features and variety than any large work that we have seen since the rebuilding of London after the great fire. Yet it has many blemishes;"\* I thought so then, and the many and very particular examinations that I have given of its various buildings from then till now, confirm me in this opinion; and to borrow an apology from my before-quoted friend of "the Annals" in the same article, if I have at times presumptuously ventured to cavil at slight imperfections, it is not because I consider them sufficient to detract from the obvious and aggregate excellences of the design; but because I am of opinion that the criticism which would really instruct, ought to discuss candidly both defects and beauties; and not actuated by sinister motives either invidiously disparage, or puffingly extol. Above all, it is my object to avoid that nauseating sycophancy, which is generally found to characterize the labours of those cicerones who, professing to furnish the stranger with a *guide*, too often mislead the judgment. Men, who hardly dare to "hint a fault, or hesitate dislike," and their unqualified commendations, says my friend, are not likely to assist in arriving at the ninth beatitude, "Blessed are they who expect nothing, for they shall not be disappointed."

Therefore, as I before hinted, with all these merits, I consider Regent Street to possess many blemishes; some of the architectural specimens being in a taste absolutely barbarous, and mixed with others equally pure and refined. Its masses, great parts and divisions, are grand and effective; and its breaks and

\* Lectures on Architecture, by J. Elmes, p. 403.





Drawn by Tho: H. Shepherd.

Engraved by Tho: Dale.

## REGENT'S QUADRANT.

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general outline productive of an agreeable variety of light and shade, whilst at the same time it is entirely free from that dull monotony of elevation which is so wearisome in many of our new streets. It is also, I there said, the finest work now in progress, and has given an architectural feature to the metropolis, that was so much wanted as a relief from the eternal *two windows iron railing and a door,—two windows iron railing and a door,—*of the (then) new streets and squares of St. Mary-le-bone.

Until this great undertaking, our architecture seemed selfish and internal. Windows undecorated externally, and made solely to give light and air to the interior; and doors placed in square brick holes, whose only service seemed to be to exclude strangers, were the prevalent features of modern English domestic buildings; whereas architecture, on the contrary, should exhibit the taste and wealth of the master of the mansion, by its exterior to the observing *stranger*; as well as contribute to the internal comfort and splendour of the family and its immediate *friends*.

All the buildings in this street are not, however, designed by Mr. Nash, who is entitled to the honour of being its first projector, its indefatigable continuer against obstacles almost insurmountable, and its successful completer against numerous prophecies of its failure and ruin. The row below that which we have just been examining, belongs to the eminent wine merchant, Mr. Carbonel, who figures in the history of Brinsley Sheridan. It was designed by Mr. Robert Abraham, who is also the architect of the County Fire Office; but he must give way for the present to Mr. Soane, the classical professor of architecture in the Royal Academy, who designed that long and lofty row of buildings on the opposite side of the way.

How thronged the street is! we must wait till this regiment of Life Guards, and this, almost army of carriages, horsemen and foot passengers have passed, before we can catch a glimpse at it. Who, judging by this never ending throng, which, as a moving mass, reaches from Hyde Park Corner to Whitechapel Church, can think London too large for its wants; although its amazing enlargement on every side is almost a miracle. If honest Tom Freeman, the Gloucestershire man, who published, in a collection of epigrams, in 1614, one called

“London’s Progresse,” were permitted to have a day or two to witness its progress in 1827, he would have far more reason to exclaim now than in his day,

“Why, how nowe, Babell, whether wilt thou build?  
I see old Holborne, Charing Crosse, the Strand,  
Are going to St. Giles’s in the field.  
St. Katerne she takes Wapping by the hand,  
And Hogsdon will to Hygate ere’t be long.  
London is got a great way from the streame,  
I thinke she means to go to Islington,  
To eate a dish of strawberries and creame.  
The citty’s sure in progresse I surmise,  
Or going to revell it in some disorder  
Without the walls, without the liberties,  
Where she neede feare, nor mayor, nor recorder.  
Well, say she do, ’twere pretty, yet ’tis pittie,  
A Middlesex bailin should arrest the citty.”

St. Katherine, however she may once have taken Wapping by the hand, has now left her dingy spouse, and taken refuge under the protection of the more fashionable and better dressed Regent’s Park; buying her liberty by largesses of docks and warehouses to her mercenary old yoke-fellow of Wapping old stairs.

As we cannot yet obtain a favourable view of Mr. Soane’s structure, let me call your attention to that well-proportioned arched gateway in the Italian style of architecture, with a window and cornice over it. It is the new entrance front to Archbishop Tennison’s chapel, built in 1823, after the designs of Mr. C. R. Cockerell, the architect of St. George’s Chapel in the upper part of this street, that we examined a short time since.

The front next Regent Street consists of a wide and lofty arch, with channelled rusticated piers and voussoirs. Over the key stone is a string course of solid masonry, a dressed window, and a cornice and blocking course by way of finish. The arched gateway leads to the vestibule of the chapel, which spreads behind the houses in the street. There is not in the whole street a design more chaste in decoration, more harmonious in proportion, or more judicious in appropriation. Simplicity, and consequently modest dignity, distinguish this harmonious elevation, which possesses, notwithstanding its narrow limits, a general symmetry and proportion as delightful to the eye as it is creditable to the taste of its author.



Now that the cloud of human beings, horses, carriages and the dust of Mr. Loudon M'Adam has somewhat dispersed, and permits us to have a glimpse at Mr. Soane's row of buildings, let us walk on and consider it in flank from the north, in front, and again from the south. There are many reasons for this peculiar consideration of this very original and singular composition. *First*, because the tasteful architect of the pile is accused of having attempted in it what he himself calls "the philosopher's stone of architecture," *a new order*: *next*, because he was ridiculous enough to suffer himself to be persuaded, while suffering under a painful disease of the eyes, to bring an action against the critic for thus libelling him: and *also*, because he has in one or two instances deviated from those sound rules of Grecian architecture, which are not too lightly to be sacrificed, or deviated from, only by a great master, who is thoroughly conversant in the nature of all the combinations of his art.

Mr. Soane, I consider to be such a master, and therefore, has by prescription, a right to make such deviations and to take such liberties, as long as he keeps within the bounds of good taste, and runs not into a capricious riot of doubtful vagaries.

Let us take a stand in this quiet angle, and survey his composition, one of the largest examples of domestic architecture, except perhaps his Bank buildings in Lothbury, that he has executed; and as he is one of the master-spirits of his art in our days, an investigation of such a design from the hand of such an artist cannot be a loss of time.

First, Mr. Soane was offended at the critic, for accusing him of the crime of endeavouring to invent a new order of architecture, although he has introduced a novel description of columns as supporters to his balconies, which we will examine in detail presently, when we cross the street.

On this subject, I remember hearing Mr. Soane declaim in the Royal Academy to us of his students in the spring course of lectures in 1819, when he said, that the ignis fatuus of philosophy,\* the search after the philosopher's stone, occupied the attention and bewildered the minds of the learned for ages;

\* From manuscript notes taken by me in February 1819, and reported in the *Annals of the Fine Arts*, vol. 4, p. 289.

and some followers of architecture have also wandered out of their paths in the endeavour to discover or invent a new order, *the philosopher's stone of architecture*. The architects of Italy in the fifteenth and sixteenth centuries made many attempts of this kind, and in the reign of Louis XIV. the fancy extended to France. Would it had stopped there ; but unfortunately the mania attacked this country also, and various futile attempts were made in this way. In France a sixth order, absolutely new in all its parts, mouldings and ornaments, was reported to have been invented by Pierre de la Roche. In the reign of our Edward III. his son, the black prince, in consequence of his victory over the French at the battle of Cressy, adopted the crest of ostrich feathers worn by the king of Bohemia, who was killed in that battle, and it has been retained by all succeeding princes of Wales. With this beautiful badge, says Mons. de la Roche, I adorn the capital of my new order, and from the beauteous and graceful delicacy of the nodding plumes, from their enlarged size and bold projections, they must, when thus applied, rank far above the Corinthian order ! We are further told, that this order was absolutely new in all its parts, and that it must eventually and infallibly supersede the Corinthian, as it only required the sanction of antiquity to make it generally adopted ; and, says Pierre de la Roche, when "*my order*" shall be hereafter found among the ruins of palaces and cities, the effects of cotemporary jealousy having subsided, then will posterity give the honour due to my invention ! How far the inventor's anticipated idea of the opinions of posterity upon the design may be justified, said our able professor, I know not, for as yet this new order has never been executed in any single instance.

Other architects, besides the one that Mr. Soane has cited, have tried their hands upon a new order. In Sir William Chambers' valuable treatise on civil architecture, there are no less than six. One of *Flora* composed of leaves and tendrils, which is but a *species* of the *genus* Corinthian, although Sir William terms it Composite. A second of *Mars*, composed of Amazons, with curved draperies over their elbows, supporting the abacus at the angles for the volutes and caulicolæ, an armorial trophy with shields, and an empty helmet for the rose in the centre. A third of *Apollo*, with a sphinx at every corner,



peeping out over the second tier of Corinthian leaves, under the pent house of the abacus. A fourth, which he calls *the French order*, composed of palms for the volutes, a cock for the central flower, and tasteless lyres between the palm branches, which serve as stems to the caulicolæ. A fifth of *Venus*, the lower part of which, the abacus and central volutes, are strictly Corinthian, whilst the caulicolæ and angular volutes are formed of dolphin's tails, the heads of these loving fish nearly meeting under an escallop shell, which supports the central volutes. And the sixth is of *Mars*, which resembles that of his paramour in the lower half, but has ram's heads and horns in the upper, which, by the way, would be a more characteristic appendage to the capital of the injured spouse of the goddess.

Yet of this attempt to make a new order, Sir William says,\* "the ingenuity of man has, hitherto, not been able to produce a sixth order, though large premiums have been offered, and numerous attempts have been made, by men of first rate talents, to accomplish it. Such is the fettered human imagination, such the scanty stores of its ideas, that Doric, Ionic and Corinthian, have ever floated uppermost; and all that has ever been produced, amounts to nothing more than different arrangements and combinations of their parts, with some trifling deviations scarcely deserving notice; the whole generally tending more to diminish than to increase the beauty of the ancient orders."

Sebastian le Clerc, a French artist of some ability, who wrote and published a treatise on architecture, that was translated into English by Chambers in 1732, and is much cited by him in his own larger work, has also given two new orders. One he names *the Spanish order*, and pronounces it to be more elegant than the Roman or Composite, both in the whole and in its parts. The leaves are plain, such as are often called water-leaves, with grenate stalks rising among them. The horns of the abacus are supported by small volutes, and the centre is decorated with a lion's head instead of a rose, which noble animal, the author says, he need not mention, is the symbol of Spain; and that it expresses the strength and gravity as well as the prudence of the people of that nation. He also gives a

\* Page 153 of Gwilt's (that is the best modern) edition of 1824.

second design for a Spanish order, and leaves the architect at liberty to choose which of them he likes best, flattering himself that either the one or the other will do very well, if executed by a good sculptor. Further, in the frieze, he says, over this capital may be added a terrestrial globe with cornucopias, palms and laurels, which are significant ornaments, he observes, that explain themselves. To the globe in the frieze, he has appended the heraldic ornament of the knightly collar of the golden fleece which hangs down on to the architrave. The other he calls *the French order*, which he conceives to possess as great a share of delicacy, richness and beauty as is practicable without running into excess. The ornaments of the capital are three fleurs de lis on each side, with palms, and the badge of France, *a cock*; arms underneath, and a lyre in the shade of the palms under each horn of the abacus, which are so many symbolical ornaments, he adds, that persons of understanding will conceive without any difficulty. Crowns are introduced as ornaments in the frieze, and a sun shining in the middle; whence it will be easily apprehended, he says, “that this order is consecrated TO THE GLORY OF THE GRAND MONARQUE.” *Cock a doodle doo!* “This order,” he exultingly exclaims, “will have the noblest, the most beautiful, and agreeable effect imaginable: I have made,” he continues, clapping his wings, “a little model of it in rilievo, *which I never see without pleasure.*”

Although Sir William Chambers translated this balderdash in 1732, yet when he published his own matured treatise in 1759, in animadverting upon such vagaries, he says, “the substitution of cocks, owls, or lion’s heads &c. for roses; of trophies, cornucopias, lilies, sphinxes, or even men, women and children for volutes; the introduction of feathers, lyres, flower-de-luces, or coronets for leaves; are more alterations than improvements; and the suspension of flowers, or collars of knight-hood, over the other enrichments of a capital, like lace on embroidery, rather tends to complicate and confuse the form, than to augment its grace, or contribute to its excellence.”

You may remember, that I have more than once during our survey, spoken of the propensity of some of the architects of this street and neighbourhood to despoil the orders of distinctive parts, such as the omission of friezes, or architraves, and sometimes both, and other similar violations of propriety. Of



this practice, Sir William says with the greatest truth, that “the suppression of parts of the ancient orders, with a view to produce novelty, has of late years” (one would think that the worthy knight of the Polar star was peeping down upon some of our new mansions and palaces), “been practised among us, with full as little success. And though it is not wished to restrain sallies of imagination, nor to discourage genius from attempting to invent; yet it is apprehended, that *attempts to alter the primary forms invented by the ancients, and established by the concurring approbation of many ages*, must ever be attended with dangerous consequences, must always be difficult, and seldom, if ever, successful. It is like coining words, which, whatever may be their value, are at first but ill received, and must have the sanction of time to secure them a current reception.”

Yet the rules of architecture do not impose trammels upon legitimate invention; notwithstanding they exclude *new orders* with the pertinacity that the old Romans opposed the coining of *new words*, and for the same reason; to preserve the purity of the art: for an incalculable variety is yet to be obtained from the license allowed to genius, in varying the proportions of the orders in every respect, without destroying their generic character, or omitting any essential element of their composition. Although the Greeks confine the elementary principles of the orders of columns to three species; yet the variety among them is so great (to say nothing of the variety occasioned by intercolumniating in various styles, and in the various orders of temples and other beautiful and genuine freedoms of design), that we find scarcely two alike, and that no true architect of that school need, in obeying its rules, servilely to copy from another; not even his illustrious masters in the art. The man, says Michelangiolo Buonarotti, who follows another, is always behind; but he who boldly strikes into a different path, may climb as high as his competitor: and though the road be somewhat more rugged, yet, if his efforts are crowned with success, the reward will amply compensate for the risk and labour of the enterprize.

Another bold inventor of an order, was our countryman Emlyn, who was architect to our good king George III. at Windsor, and designed the modern Gothic screen in St. George's

Chapel. It was unlike the much talked of "positive orders" of a living architect, being a single column at the bottom for one third of its height, where it divided itself into two separate shafts like a forked elm tree, and finished with coupled capitals like those in Perrault's celebrated façade of the Louvre. The capitals were composed of the ornaments of the *order of the garter*, the foliage of ostrich feathers, like those of the before-mentioned Monsieur de la Roche, the central rose in the abacus, of the illustrious star which has shone on the breasts of some of the most celebrated heroes of modern times, and connected by the emblematical garter and motto of the gallant Edward its founder. This illustrious invention of a new order did not, I believe, share the fate of that of poor Monsieur de la Roche; for, if I mistake not, his royal patron permitted him to erect a trifling pavilion in the neighbourhood of that towering castle, which, as Burke says, "stands like the British monarchy, not more limited than fenced by the orders of the state; like the proud keep of Windsor rising in the majesty of proportion, and girt with the double belt of its kindred and coeval towers;" and also to dedicate to him a folio work of its proportions and eulogies. I have heard too, that the good-natured monarch, whose taste in architecture is proverbial, often indulged in a smile at the splendid invention of his self-sufficient architect.

Another countryman of ours, was also an inventor of new orders, and I fear he will not be the last to be recorded in this bewildering and useless search. This was Batty Langley, a bungler, who called himself an architect, and may rank perhaps as much below the erratic and absurd Italian Borromini, as Borromini himself does below the correct Palladio. This inventor, for he every where intrudes his "inventions," as superior to Palladio, whom he is perpetually putting forward in competition with his important self; this inventor also invented orders, exhausted *all*, and then invented *new*, and published the five orders of Gothic architecture! the *Tuscan Gothic*! the *Doric Gothic*!! the *Ionic Gothic*!!! the *Corinthian Gothic*!!!! and the *Composite Gothic*!!!!!! Could he have read French, or have lived late enough to have read Sir William Chambers's translation of Le Clerc, he should doubtlessly have astounded the world with at least a *Spanish Gothic* and a *French Gothic*.





Drawn by Tho. H. Shepherd.

PART OF WEST SIDE OF PETT STREET

Engraved by W. Barraclough.





To these, I will just add a few more pertinent remarks of our professor's, from the same lecture, which I hope he will soon publish to the world, with the others that he delivered from the same chair. In fact, said Mr. Soane, inventions of this kind have always proved futile, for while the Corinthian order has afforded to the world admiration and delight for upwards of 2000 years ; so far from a new order being invented after this lapse of time, not even a new member, or a new moulding, has been added to what was before known and used by the ancients. To improve the orders, is like the attempt

“To gild refined gold, to paint the lily,  
To throw a perfume on the violet,  
To smooth the ice, or add another hue  
Unto the rainbow, or with taper light  
To seek the beauteous eye of heaven to garnish,  
Is wasteful and ridiculous excess.”

SHAKSPEARE.

In fact, my dear sirs, architecture no more requires a new order than painting demands a new colour ; and the architect who would complain of limited means in the language of his art, would, were he a painter, be seeking a new colour instead of using those which formed the palettes of Titian, Rubens and Reynolds ; or if a scholar, find fault with the paucity of words used by Virgil, Cicero, Tacitus and Cæsar, and be seeking for more in the vocabulary of the middle ages, or in the *Dictionarium Latino-Barbarum* of Adam Littleton, or the Glossary of barbarous Latin of the learned Spelman : the language of Shakspeare and Milton would be too limited for the licentious liberty of speech that he would seek, and Grose, or Pierce Egan, must open their profuse stores of the slang dictionary to his diverging tongue.

The ground, or entrance story of this row of buildings (see the plate of *Buildings on the east side of Regent Street*, which contains the row of dwelling houses designed by Mr. Soane), is rusticated, with the square sinkings usually termed French rustics, in contradistinction to the champhered, angular or Italian rustics. The windows and doors have semicircular heads with rusticated voussoirs. The porches, or porticoes, to the wings, I omit for the present, from the extreme singularity of their position, till I call your attention to the upper portion of

the elevation. All the windows throughout the entire composition, are semicircular on the tops and alike; which is in contrariety to the Italian practice of having circular, angular and square headed, pedimented, architraved, dressed and undressed windows alternately and in different tiers; as if their elevations were offered as the architect's pattern-card of windows, for his patrons to choose which they like best.

The superior stories consist of a centre and two wings, slightly marked by lofty antæ of a fanciful composition. The lower story is finished by a bold string-course, which goes from end to end of the composition, and divides the basement from the principal stories. At each extremity of the building is a pair of antæ, enclosing three stories of one window wide; the lowest rusticated and of moderate height, the one pair story lofty, and the third, or chamber story, of less elevation. The centre, enclosing four windows in width, of similar heights to the wings, and an attic story boldly marked with a large semicircular headed Palladian window, a well-proportioned cornice, and lofty acroteriæ, composed of escallop shells and foliage. Two subcentres of four windows each, support in a graceful manner the main centre, and have corresponding Palladian windows; but the attic pilasters and cornices are not so lofty as the centre, and are finished by smaller acroteriæ over each pilaster. Those are connected to the centre by two ranges of beautiful balustrades, in which the joiner's incongruous contrivance of half balusters in stone work, seemingly glued up or bradded on to the intervening piers, are appropriately omitted. Indeed, for this improvement or restoration of purity in taste of balustrading, we are indebted to Mr. Soane, who, I am almost sure, was the first architect in this country who so used them, as he universally does in every specimen of his works with which I am acquainted. The pyramidal form of the whole composition is beautifully preserved by a pair of sarcophagi-acroteriæ of smaller dimensions, over the two exterior pair of antæ of the principal story. These antæ have Greek sinkings and angular frets in them, instead of flutes, and as the whole composition is an architectural *capricioso* of a master in his art, no direct order is used. But what shall I say to the two side porticoes, to which you have so repeatedly called my attention. You complain, and with justice, that they are placed



as if they were dropped from the clouds accidentally into their present situations ; that they mark no distinct centre or division of the composition, neither of the wings, nor the sub-centres of the elevation, and that they do not appear to give or receive any advantage from their apparently absurd situation : and, in fact, that if they were asked by any one, as the facetious architect Bonomi did of the insulated colonnade of Carlton House—

“Care colonna che fatte qua?”

they, the misplaced porticoes, would be compelled to answer, with them,

“Non sappiamo in verita;”

or, as some wag has translated it, under the fictitious name of an eminent architect, whose works rear their lofty heads not a thousand miles from Clewer meadows ;

“But just venture to ask them, ‘Pray what brings you there?’  
They’d answer, ‘pon honour, can’t say, we declare.’”

The legitimate situation for these porticoes, according to the rules of the old masters, should be to mark some centre, as under the extreme wings, or in the middle of the principal wings. But our professor has chosen to place them neither in the one nor in the other, to the surprize of the whole profession, particularly those of his own school.

In every other respect this handsome and commodious row of houses, is among the most elegant examples of street architecture in the whole metropolis. Composed of no particular *order*, and being ornamental, and rather of the Etruscan school in *style*, a fanciful wandering from the rigid rules of the art, is not only allowable but praiseworthy, as affording opportunity for the indulgence of an artist-like originality, that is peculiarly the attribute of Mr. Soane. Other architects belong to schools, but Mr. Soane has had the ambition to make the attempt of forming one ; how far he will succeed in the procuring of disciples is another thing. An able writer on architecture in the *Annals of the Fine Arts* (vol. iv. p. 517), says, that “it is highly desirable that the name of its architect should be inscribed on every building of any importance, for in

many instances it is almost impossible to ascertain by whom an edifice was designed. In this respect architects are unjust towards themselves—other artists stamp their names on their productions, why not architects?" Of all living architects, Mr. Soane is the least likely to suffer from this cause, for every design that he ever made, and every building he ever erected, from his machicolated porches at Norwich Castle to his superb council chamber at Whitehall, the most tasteful, elegant and splendid room of the day, is stamped with his seal and impress, and marked on every moulding with his name. He has the merit of having introduced an elegant, ornamental and chaste style into England, as florid as the richest of the Roman, and as chaste as the fane of the virgin goddess of the Athenian. With him, purity is not poverty, breadth baldness, nor chasteness of style coldness. Rich, ornamental and florid, wanting perhaps a little boldness in the larger parts, Mr. Soane has succeeded in founding a style, extremely original and entirely his own. He has enlarged the bounds of the art, not by the invention of a new order, but by the introduction of new species of the legitimate genus into England. If we owe a powerful suspicion of Grecian taste and purity to James Wyatt, of rigid correctness to Athenian Stuart, we owe the knowledge of the bold and beautiful Corinthian of the circular temple at Tivoli, to Mr. Soane; who has been followed in the use of this majestic variation of the parent stock by Mr. Brooks in the upper order of the London Institution, and by Mr. George Smith in his elevation of St. Paul's School. (See those prints, and that of *the Bank of England*.) He has also used the Corinthian order of the temple of Jupiter Stator in the Roman Forum (which, by the way, was introduced into this country by the late Mr. Holland, in the portico at Carlton House, which has been taken down to make room for the centre of Waterloo Place), in a beautiful manner at the new buildings now in progress at the treasury. These two species of the *genus* Corinthian, with the very fine one of the portico of Agrippa at Rome, and the many beautiful variations of the same order in Greece, particularly the gorgeous example of the Choragic monument of Lysicrates at Athens, form as great an assortment of splendid variety in this one order only, as the most determined seeker after a new order can desire.



In the Ionic order, Mr. Soane has not shewn so much originality, being, as well as the Doric, of too plain a simplicity for his love of richness. He has used it successfully in the interior of the Bank of England, as I will shew you when we visit that grand pile of building, as well as in the before-mentioned privy council chamber at Whitehall, and in the national debt office in the Old Jewry. Before this period, we appeared limited to the Corinthian of the Pantheon, or a few variations, as in all the works of Wren, Gibbs, Chambers and Hardwick.

But to return to the elevation before us; the composition, as I have said before, is graceful and appropriate, the arrangement of the windows and the doors convenient and symmetrical, and the ornaments beautiful and elegant in the extreme.

The cast iron columns which support the balconies, are those which excited the ire and ironical encomiums of the critics, whom the architect attempted to tongue-tie by the law, and which the said critics entitled the Bæotian order of architecture.

As we have some moments to spare, and the story is a right pleasant one, I will endeavour to recount the leading particulars of this architectural critico-phobia. In the spring of 1824, the fourth number of KNIGHT'S *Quarterly Magazine*, the most able and entertaining periodical of the day, and which I hope is not dead but only sleeping, contained a lively piece of criticism upon the original style of Professor Soane's designs in general, and upon this very building in particular, firing a few heavy shots in passing at his Dulwich picture gallery and the new law courts. Upon these latter buildings the professor has announced the intended publication of a memoir and defence.

For this high crime and misdemeanour, the professor brought an action for damages against the publisher, and put a certain great antiquary, who figures in the fiery article, (as well as my friends Nash, Smirke and Gwilt, with a sly rocket at myself,) into the witness box. But the worthy professor took, as the lawyers say, nothing by his motion, or rather as his private secretary would say, as long a lawyer's bill and a verdict for the defendant, as he did when he adopted a similar line of conduct against a poetaster some years since, for abusing his scored walls and antæ at the Bank of England in dogrel verse.

The critic commences by lamenting the annihilation of the sixth or Bæotian order of architecture, which is a fair retort upon what the professor advanced in his lectures at the Royal Academy upon the same subject. He also attacks the works of the professor, with that good temper, so free from gall and spite, that characterize his own review of the works of his cotemporaries at the Royal Academy the first season, in which the academicians so unaccountably and unceremoniously stopped him, by their resolution that the professors should not review or criticize the works of cotemporary artists of their own country ; with that freedom from spleen and illnature that signalized that very interesting portion of the professor's lectures, and obtained them (the critics in question), the approbation of Christopher North in Blackwood's Magazine ; and with that spirit of open enquiry that the literature of a free country should always encourage.

This sixth order, which is the ornamental support of the balconies on each side of the heavy central porch of square pilasters, in the building before us, the critic supposes to have been treated upon in Pancirollus' celebrated "History of Memorable Things Lost." It was used, he says, at Thebes in Bæotia, and thence called *κατ' ἑξοχὴν*, THE BÆOTIAN. He presumes that this pearl of great price, this philosopher's stone of the art, for which the French Academy offered a munificent prize, is to be found in the *Editio Amstel*, 15 vols. folio, of the works of the learned *Vander von Bluggen*, of which he gives a grave facetious imitation of that plumbean style that distinguishes the lucubrations of the mere antiquary. The narrative states that the illustrious Vander von Bluggen, had by one of those fortunate accidents which seldom occur in the life of a scholar, obtained an ancient manuscript which furnished many details of parts of the order. It also relates, that "he had further the good fortune, after a most painful and expensive research, to discover on the side of ancient Thebes, four fragments of an acroterium, and a very minute specimen of a column, which, with a Dutch idea of ordinary things, he compares to a mopstick, enabling him distinctly to trace all the proportions and other great characteristics of this superlative order. It is evident," say our facetious critics, "from the history of architecture, that there has always been a great struggle, since



the decay of the Roman empire, to burst the limits which the five orders had imposed upon invention. The prevailing styles of the middle ages, in every country, offer constant proofs of this fact. Nor has the same desire been less ardent in times approaching to our own, and even in our own country and our own age."

He then alludes to the premium offered by the French Academy to the inventor of a sixth order; and the numberless competitors for this prize, he says, "produced in their highest flights, nothing beyond the Gallic cock for the Grecian volute; to the mysteries of proportion, as we shall see exemplified in the Bæotian order, they were utterly blind." Next, our critic describes John Emlyn's sixth order, that I mentioned to you some short time since, saying, that "at the latter end of the last century, a laborious provincial architect of this country, dazzled by the splendour of regal employment, felt his inventive genius so encouraged, that he published an elaborate work on *his* discovery of the sixth, or as he designates it, 'THE GEORGIAN ORDER;' but alas! his pretensions were of so slight a texture that a *bon mot* of his late majesty consigned the Georgian order to all but the oblivion of a joke, even after it had been embodied in the portico of a Nabob. It would be tedious to record the phlegmatic speculations of the German, or the frigid attempts of the Russian architects. Upon this subject all have gone wrong, because all have believed that this great problem was to be solved by invention, and not by research; they should have sought for the lost Pleiad, instead of endeavouring to recreate her. Guided by the strong light of reason and analogy, the learned Vander Von Bluggen, in the fifteenth century, discovered that a sixth order had existed, in discovering the Bæotian. The still higher glory has been reserved for a greater genius of our own times and country, to drag forth from the dust of obscurity the genus of this remarkable portion of the art, and to give it

‘A local habitation,’

not a *name* in the metropolis of the British empire."

Thus does the youthful critic play with this vagary of Mr. Soane's, which, to say truth, does no more come under the laws of criticism in relation to the canons of sound art, than a ve-

randah or an alcove ; but no living architect can better afford a little sport in this way than our professor, to whom the critics give the benefit of an *invention* rather than a *revival*. At any rate, they say, “it is certain that the professor has not himself announced the sources of his information ; and though we may expect from his candour that he will at least leave to the world a *posthumous* edition of the treatise of Von Bluggen, with his own valuable illustrations, we must consider it both prudent and patriotic that he has led his country to a due appreciation of the merits of the order, by his own *successful* practice, in preference to the publication of a dry theory.”

He then proceeds to analyze the new order, and to seek its origin. Look at it carefully, and you will perceive that it is little more than a decorated iron pillar to carry the balcony, somewhat resembling the metal candelabra of the ancients, with a spreading capital to prevent the insistent stone from being flushed by its narrow upper extremity ; and that is not unlike the umbrella-shaped capitals of some of the Hindustanee specimens, brought to this country by the late Mr. Hodges, which were so justly eulogized by Sir Joshua Reynolds in his thirteenth lecture ; where he says, “the barbaric splendour of those Asiatic buildings, which are now publishing by a member of this Academy (Mr. Hodges), may possibly furnish an architect, not with models to copy, but with hints of composition and general effect, which would not otherwise have occurred.” Such were the motives, I doubt not, that influenced the architect of this pile of buildings to give these instruments of mere support more of an architectural character than they in general possess.

Look, therefore, at these columnar supporters, and enjoy the affected gravity with which Messrs. Oliver Medley and Reginald Holyoake, for so the critics designate themselves, examine their origin, as Mr. Soane’s sixth order of architecture. So much has this architect set his face against such a project, that I hardly wonder at his wrath, in being made against his will the *inventor*, if not the *restorer* of one. “The desire of all people,” say they, “to find the origin of every species of architecture in natural objects, is in itself the best evidence of the truth of these analogies. The volute of the Ionic capital is held by some to represent the natural curling down of a piece of bark





Drawn by Tho: H. Shepherd.

Engraved by T. Barber.

## YORK TERRACE, REGENT'S PARK.

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from the top of a beam ; by others to have been suggested by that part of the hair which hangs down in curls on each side of a woman's face. The origin of the Corinthian capital is naturally more complicated ; but the idea is still beautifully varied and simple. A basket had been set upon the ground and covered with a square tile ; there grew near it a plant of acanthus or bear's-breech ; the leaves shot up and covered the outer surface of the basket, and as the stalks rose up among them they soon reached the tile, which overhung the edges of the basket at the top, and by its stopping their course upwards, they curled and twisted themselves into a kind of volutes. The *origin* of the Bæotian is not less distinctly marked by nature ; nor is the peculiar story attached to its discovery by Von Bluggen less curious. Indeed in this passage the style of our author kindles into the fanciful and the poetical, in a very unusual degree for a Frieslander. He relates that on the first settlement of Cadmus in the neighbourhood of the future Thebes, the nymphs, who took a peculiar interest in his fortunes, had, on one occasion, an hydraulic festival (which, he says, in a note, must have been very similar to the august ceremony of opening the dykes) ; during the progress of the rejoicings, a portion of the waters of Helicon were diverted from their course, and running into a small natural basin on the surface of the earth, in time produced, round its edges, some elegant specimens of a remarkable plant, till then unknown in the natural history of Greece, but which the inhabitants, with beautiful propriety called *children of the earth*. Cadmus, who was then intent upon the employment of an order which should rival and exceed all those of his associates, was powerfully impressed with the propriety of imitating the proportions of the slight stem and the useful termination of this plant, in the columns of a peculiar light and airy order, which should combine the greatest possible advantages of shade and ventilation."

To this passage the "mad wags" have appended a note to the following effect, that their readers will find the plant referred to, accurately described in the Linnean arrangement ; *class* cryptogamia ; *ordo* fungi ; *sect* pileati ; *species* phallus, pileus subtus lævis. *Anglicé* TOADSTOOL. To this happy incident, say our merry critics, we owe the invention of the Bæotian order.

“As in the series of the orders,” continue they, “previously known to us, they were

‘Fine by degrees,’

so in this one,—the climax of the series,—it was

‘Beautifully less,’

in a most remarkable manner. It may be estimated by comparing it with the Corinthian, the rule for the lightest example of which is ten and a half diameters high; the most robust of the pure Bæotian columns,” (pray look at the example before us,) “had not less than twenty-five diameters.”

“Von Bluggen states that the most perfect specimen of this order, existing in the time of Alexander, was in the temple of Hermaphroditus, at Thebes; but which edifice was involved in the common ruin of the city. In this country, the best public example is exhibited in the columns of the central portico of the pile of building in Regent Street, a part of which is distinguished as the emporium of Messrs. Robins and Co. Auctioneers and Land Agents.”

In this merry strain do our lively critics proceed, and as they have touched upon other recent edifices in a similar merry mood, and in a good architectural taste, I may, perhaps, when we come to those buildings, call in their aid again. The limited space of the new law courts, which comes under their censure, although fairly commented on, is a crime of which the architect is guiltless. Indeed it is a wonder how he has done so much in so little space, and when compared with those which disgrace the city, and inflict worse torments to Chief Justice Best than his worst fit of the gout, they are as the Parthenon to a pig-stye.

Before leaving this elegant elevation, I cannot help calling your attention for a few moments longer to our facetious friends of the Quarterly Magazine. They are poets as well as critics, and by an ancient virtue of their office, are also prophets. They predict the action that the architect afterwards brought to redeem the reputation of Messrs. Robins’ door posts. In a sportive imitation of Gray’s celebrated Ode to Eaton College, they make the architect lament the fate of himself and divers



of his brethren, in being liable to the sportive kicks of unfeeling critics, in an

## “ ODE

### ON A DISTANT PROSPECT OF DULWICH COLLEGE.”

This building is a very fine specimen of Mr. Soane's own original and best style, and which some fine day we will go over to visit. The Ode begins somewhat in this way—

“ Ye vases five, ye *antic* towers  
That crown the turnpike glade,  
Where art, in dingy light adores  
Her BOURGEOIS' ochrey shade,”

and so on ; then he apostrophizes the superior of the College, who, by the will of its founder, Allen, the celebrated comedian, must always be one who bears his name, in this way—

“ Say *master* ALLEN, hast thou seen  
The connoisseuring race,  
Breathless, amaz'd, on Dulwich-green,  
My lines of beauty trace ?  
Who foremost now delights to stop  
To look at ‘ God's gift’\* picture shop ;  
Is't NASH, or SMIRKE, or GWILT ?  
Do not the knowing loungers cry,  
‘ My eye !’ at my sarcophagi,  
And guess by whom 'twas built ?”

After many similar stanzas, which are all clever, merry and characteristic parodies on Gray's fine original, they thus prophetically announce the fate of themselves and of Mr. Knight their publisher.

“ Dare some, on critic business bent,  
Their murmuring labours ply,  
To work ill humour and constraint  
On one so great as I ?”

\* \* \* \* \*

“ Let them, regardless of my doom,  
Pursue the glorious race,  
Nor fear the writing, spouting scum,  
Or in, or out of place.

\* The designation of the college by its founder.

For see, how all around me wait,  
 The crows who watch an artist's fate—  
 The printers' devils, baneful gang—  
 Ah see, where still in ambush stand  
 The dreadful miscellaneo-band,  
 Grinning at every pang."

Now for the prophecy!

"May these the *lawyer's* talons tear,  
 The vultures of the mind,  
 Twenty indictments ev'ry year,  
 And fines that lurk behind!!  
 Let them in Newgate pine their youth!!  
 Let rivals, with a rankling tooth,  
 Eat thousands from their sale away!!!  
 May B——N make their readers snore!!!  
 And I, and NASH, and hundreds more,  
 Curse them,—aye ev'ry day.

\* \* \* \* \*

Then your humble servant comes in for a share of the laugh; but I am too old a soldier in the warfare of the critics, and have had too many great guns fired at me to care for a *coup de pistolet* charged with so little *lead* as this. The ode then proceeds—

"To each his sufferings—all great men,  
 'Neath envy still must groan,  
 ELMES, for the beauties of his pen,  
 I, for my works of stone;—  
 Yet let us boldly laugh at fame;  
 We'll still *buy* puffs, though somewhat tame,  
 The HOUSE some day MUST *rise*,  
 The BOARD OF WORKS, yet pays its fees—  
 No more—where ignorance is ease,  
 'Tis folly to be wise."

The observation in the last but two, led our fellow-sufferer, whose liberality in pecuniary affairs no one ever doubted, to expend the whole "fees," therein alluded to as due for the law courts, in a splendid entertainment to his friends at the Freemason's Tavern; where his health was enthusiastically drank, with long life to play many more such architectural freaks as those which our sportive critics have raised so many laughs about. This has been a long, but I hope not a tedious, investigation of the most original and (in parts) most elegant row of houses in the metropolis. *See the print.*



That plain row of buildings, with a central three-quarter tetrastyle portico of the Ionic order in the upper stories on the north side of Mr. Soane's, is the property, as I told you a few minutes since, of Mr. Carbonel, the well-known wine merchant. It is designed by Mr. Robert Abraham, the adapter of Inigo Jones's old Somerset House to the front of the County Fire Office. The extensive cellarage is appropriated to the immense stock of its wealthy owner, the entrance story to 'compting-houses, and the upper stories to the dwellings of their respective tenants. There is nothing particularly to admire or condemn in the elevation. It is devoid of technical errors and absurdities; but has no pretensions to taste or genius in its composition. Good sense predominates, and a skilful adaptation of some architectural common places, in a street the most architectural in London, to a judicious arrangement of domestic apartments, is accomplished with success. There is nothing new, either in the composition or in the detail; but there is, at the same time, no robbery committed upon the entailed property of the orders, nor any perversion or misapplication of old, acknowledged and long received canons of the art.

As the way is now clear, let us cross to the eastern side of the street, and take a view of those houses of the Corinthian order to which we are now turning our backs.

This is a very grand and picturesque composition. The long row opposite to us, I mean, with a noble pedimented centre and two pavilion-like wings at a considerable distance, and the whole embellished by Corinthian pilasters from the pavement to the upper story. It looks like an ancient Roman palace, buried in its own ruins up as high as the plinth of the order, and converted into a row of commercial, or mercatorial dwelling houses. See the print of *part of the west side of Regent Street*. The shops, and dwelling rooms over them, are constructed between the pilasters, which are of large proportions, and support a perfect entablature of architrave, frieze and cornice; which, with the capitals and bases of the pilasters, are of excellent proportions of the Roman school of architecture. The pilasters are fluted from top to bottom, and cabled to a third of their height, and the centre is distinguished by a remarkably well proportioned pediment. The general aspect of the whole of this structure is majestic and architectural, but is sadly in want of a base.

It rises too abruptly from the pavement, or as Sir Joshua Reynolds very forcibly expresses it in his elegant criticism on Vanbrugh (thirteenth discourse), it “abruptly starts out of the ground without expectation or preparation.”

The architect of this princely street seems to have had this masterly piece of criticism in his mind’s eye, when he composed its ingenious and agreeable windings and pleasant varieties of form, height, width, style and proportions; and endeavoured most successfully, as I will show, to avoid that uniformity which generally produces weariness. “The forms and turnings of the streets of London,” says this eminent painter, “and other old towns, are produced by accident, without any original plan or design: but they are not always the less pleasant to the walker or spectator, on that account. On the contrary, if the city had been built on the regular plan of Sir Christopher Wren, the effect might have been, as we know it is in some new parts of the town” (Sir Joshua is speaking of such longitudinal atrocities of brick walls with holes in them, that line the dry canal-like avenues of Harley, Welbeck and Wigmore Streets), “rather unpleasing; the uniformity might have produced weariness, and a slight degree of disgust.”

To obviate this uniformity, which began to be apparent, even in the Adams’s rows of mansions of Portland Place, Mr. Nash, who seems to embrace much of Vanbrugh’s talent, with many of that great architect’s faults, commenced at the end of Portland Place, by the curvilinear irregularity of Langham Place, to which he has given much of that fortuitous effect, which, though by design, has much of the accidents of old towns that so much delighted the elegant mind of the accomplished Reynolds. He then proceeded, with different widths, different styles of houses, various orders of architecture; here a row of moderate sized private houses, there a range of first-rate shops and houses; here a whimsical melange of his own; there a capricioso by Professor Soane, intercepted by a piece of matter of fact surveyorship by Mr. Abraham; here again a dilapidated Ionic robbed of its fair members; there a beautiful Corinthian, shooting its fair proportions upwards to the sky. In another place, an elegant introduction of the classical architecture from the banks of the Ilyssus, contrasted with English dwelling houses; and at no great distance a plain manufactory, of no



order but that of the coach-maker who built it, serves as a back ground or neutral tint to the composition. Then again, the sweeping line of the Quadrant, leading through the Ionic Circus of Piccadilly, down the increased width of the lower part of Regent Street, into Waterloo Place; where it was once finished by the Ionic screen and Corinthian portico of Carlton Palace (see the print of *Carlton Palace, looking down Regent Street*,) but is now to terminate in a splendid square of first-rate mansions and the beautiful new plantations of St. James's Park, crowned with the towering pinnacles of the Norman Abbey of Westminster.

Thus has he obtained that variety and intricacy which Reynolds so highly commends (Lecture 13), as a beauty and an excellence in every one of the arts which address themselves to the imagination; and has judiciously made use of the recommendation of the same great master, where he says (in the same Lecture), "it may not be amiss for the architect to take advantage *sometimes* of that to which I am sure the painter ought always to have his eyes open, I mean the use of accidents; to follow when they lead, and to improve them rather than always to trust to a regular plan. It often happens," he says, "that additions have been made to houses, at various times, for use or pleasure. As such buildings depart from regularity, they now and then acquire something of scenery by this accident, which I should think might not unsuccessfully be adopted by an architect, in an original plan, if it does not interfere too much with convenience."

The next row of houses on the same side of the street is in a different, and by no means so good a style of architecture, although of the same school, as that which we have just been inspecting. The shops form a sufficiently good stylobate or basement to the order above, which is however Frenchified in style and flimsy in detail. The coupled pilasters are meagre in form, and the variations from the canon of the order, where they occur, are not in sufficiently good taste to make them apologetical for their introduction. Some relief from that wearisome monotony, of which complaint has been before made, is however effected by their irregularity, which, like a discord in music, is often productive of good effect; for architecture has to the

eye, many principles in common with music to the ear, poetry to the mind, and painting to the imagination.

Before we leave this part of the street, permit me to call your attention to that gay pile of buildings on the eastern side immediately below or south of that by Mr. Soane. (See plate of *buildings on the east side of Regent Street*.) The row I mean is that with the centre and two sides formed with detached coupled columns of the Corinthian order in the stories above the ground floor. For richness and picturesque effect, in the Italian style, this row is surpassed by none, but it is deficient in the more manly graces of the Grecian school. The length of this row is favourable to its effect, and the deep projections of the centre portico and end pavilions by the tone of their shadows and play of outline, are productive of a remarkably agreeable play of light and shade, projecture and recess, and consequently a considerable portion of that variety which is so agreeable to the eye of a painter.

The ground story forms a solid and effective basement to the order of the dwelling stories above, which is of the Corinthian order of the modern Italian school, with even less of boldness than that of Sir William Chambers. The columns are elevated on a continued pedestal, relieved in the inter-columniations by balusters. The *attic* is of Mr. Nash's school, and consequently partakes more of the *Roman* manner than its name indicates. The columns are of elegant proportions, and their capitals femininely delicate; almost too much so for an exterior. The entablature is lofty, and the surmounting attic story in just proportion for effect, and is well finished by a lofty blocking course that forms the necessary parapet, according to the act of parliament which fetters our architects to clauses and sections, provisoes, neverthelesses and notwithstanding. The central pediment is well-proportioned, but rather meagre for want of ornament; but the coup d'oeil of the whole pile is in that legitimate style of sound art, that till this magnificent project was complete, our street architecture was so much in want of.

Let us now, as the remainder of the buildings between us and the Regent's Quadrant are of comparative unimportance, proceed at once to that very magnificent and highly original pile, whose immense sweep is worthy of a Roman amphitheatre. See plate of *The Regent's Quadrant*.





Drawn by Tho<sup>s</sup> Shepherd

Engraved by J. Combe

RESIDENCE OF GEN<sup>L</sup> SIR HERBERT TAYLOR, BART. REGENT'S PARK  
MASTER OF THE ROYAL HOSPITAL OF S<sup>T</sup> KATHERINE &c. TO WHOM THIS PLATE IS MOST RESPECTFULLY DEDICATED

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How charming is the effect of the sun now journeying fast to the westward, and pouring down his golden rays upon the western wing of the colonnade; which contrasts its yellow tones with the neutral tints and reflected lights of the opposite side, like a splendid drawing by Cleriseau, Girtin or Gandy. We will walk under the shady side and regale our eyes with the infinitely various and varying effects of this architectural kaleidoscope.

Of all the bold and striking originalities with which this splendid undertaking abounds, this singularly beautiful and colossal double architectural quadrant is at once the most prominent, the most useful and the most ornamental.

Let us take a station opposite the south-east corner of the County Fire Office, where that building, and the Quadrant itself, forms one of the finest architectural groups in the metropolis. As we are now here we will first examine the elevation of this useful establishment.

A schism has arisen, I learn, between the good-tempered architect who designed it, and the worthy magistrate who founded the society which so profitably carries on its business within its walls, each claiming the merit of having designed the façade. Mr. Beaumont, who holds the office, I believe, of managing director, was formerly an artist of no mean talents. Some of his portraits, among which I particularly well remember one of Incledon singing his characteristic song of the Storm, and another of that fascinating actress Miss Duncan, now Mrs. Davison, as Juliana in the Honey-moon, were of striking verisimilitude. This gentleman, not content it seems with the distinguished glories of being the founder of two assurance offices, (see the European Magazine for January, 1820,) has also the assurance to lay claim to that also of "furnishing the design of the building," which was only "carried into effect by Mr. Abraham the architect," so says my informant of the European. Mr. Abraham, on the contrary, with a praiseworthy regard to his own reputation, indignantly disclaims the "furnishing of the design," by the worthy painter, and claims, as he ought to do, the whole and sole merit of both "furnishing the design," (what upholsterer was it I wonder that undertook to furnish this expression,) and of being *bonâ fide* its architect in every respect. Now having a great respect for my friend, who really

did act as its architect, and only knowing his able rival by reputation, I feel a kind of delicacy in deciding their several claims to this honour. But as I see my learned friend the Editor of the *new* edition of Sir William Chambers' Treatise coming up Regent Street, he shall be my umpire. His reply is, (see his edition of Sir William Chambers, note to page 234), that it appertains to neither, but is an indifferent copy of the old water front of Somerset House by Inigo Jones. So while these gentlemen are disputing for the bone of architectural distinction, old Inigo snaps it up and marches off with the honours.

But, fair and softly, friend Gwilt; Sir Joshua Reynolds informs us, and his practice followed his precept, that the borrowing a particular thought is not plagiarism, but commendable, and that no man need be ashamed of copying the works of the great masters. (See the sixth Discourse.) For their works being "considered as a magazine of common property, always open to the public, whence every man has a right to take what materials he pleases." So my friend Robert Abraham has only borrowed from this public magazine a single idea of our greatest English architect, (as an artist and a man of genius I mean, and not at all in disparagement of his great mathematical and learned successor Sir Christopher Wren,) and accommodated it, as Reynolds dictates, to his own work.

Call you this backing your friend,—as Cooke the tragedian said to some intimates in the boxes, who rose and turned their backs upon the stage every time that he entered, in token of disgust at his drunken habits, that were at the moment clouding his genius; then a plague of all backers say we; for you are certainly affixing the character of a plagiarist upon your friend.

Certainly not, for if you would have suffered me to have finished my quotation (from memory) from Sir Joshua, you would have found, that I was going on to say, with that eminent painter, and more eminent critic, that "he who borrows an idea from an ancient, or even from a modern artist *not his contemporary*, and so accommodates it to his own work, that it makes a part of it, with no seam of joining appearing, can hardly be charged with plagiarism; poets," he says, "practise this kind of borrowing without reserve. But an artist should not be



contented with this only; he should enter into a competition with his original, and endeavour to improve what he is appropriating to his own work. Such imitation is so far from having any thing in it of the servility of plagiarism, that it is a perpetual exercise of the mind, a continual invention." You must excuse me, I could quote this elegant author to an eternity, and have some thoughts of parodying his admirable Discourses into an adaptation of architecture for painting, even as I have long done mentally; for to each, and to every one of the arts are his just and pointed opinions applicable. "Borrowing or stealing," continues he, "with such art and caution, will have a right to the same lenity as was used by the Lacedemonians; who did not punish theft, but the want of artifice to conceal it." Now I maintain that the architect of this building meant no depredation upon the territories of our beloved Inigo; for to take the whole water front of *his* Somerset House and tack it upon the County Fire Office without a seam, was an act of such Spartan valour, for it was public property, and well known to every architect, that it cannot be said to possess any portion of the servility of plagiarism.

Now that our learned friend has left us, we will consider a little how Mr. Abraham has used this treasure of the illustrious Anglo-Italian, whose talents are better understood and consequently estimated, on the continent and in the birth places of the art, than those of any other English architect.

The basement story is nearly similar, but is not so lofty, and is therefore less dignified in its appearance. It wants, too, the beautiful preparative, pyramidal series of steps, that give so delightful, and elegant a character to the original. This perhaps might have been a compulsory measure in order to adapt the ancient elevation of a royal palace to the dingy stories of a modern fire office.

The lofty double plinth, and the before-mentioned flight of steps, are exchanged for a low mean plinth carefully guarded by spur stones. The piers which carry the arcade of the original, are nine courses in height, but in the elevation before us, there are only seven. The key-stone alone, of all the voussoirs of Jones's arches, goes up to the string course, which is effected by having seven courses of rustics. That important member, and its two supporters, run up to the string in the example

before us, through being deprived of two courses of masonry, having only five lines of rustics. The beautiful and necessary contour of the extrados of the arch is thus destroyed, and the key-stone rendered dumpty and inelegant. I will show you John le Keux' fine engraving of it, from a drawing by Joseph Gwilt when we return. It looks as if it had been compressed like two trusses of hay into the compass of one for cavalry sea stores, by one of Bramah's presses, or a dwarf Hercules, when compared with the elegance of proportion that characterizes the original.

In the upper or principal part, the architect has been more successful; and if his sculptor had not made the capitals too wide and bunchy for his shafts, his efforts would have commanded more admiration. The six inward pilasters of the original, that is, all but the two outer, are changed on his drawing board, by the powers of shading, into columns; for Inigo, be it known, used the atrocities of the diminished, or column-proportioned, of the *Romans* or *Palladians*, instead of the gently and almost imperceptibly diminished antæ of the *Grecians* or *Soanians*. To this I have no objection, for it is a really skilful adaptation, and one that comes within the pale of Reynolds' approbation; nor to his substituting the triangular shaped pediments over all his principal windows, for the alternate curved and triangular pediments of his bearded rival, which are rather too much of the pattern card order to be chaste. Indeed it is doubtful whether it be necessary to introduce pediments at all under an entablature of such projecting dimensions. But the architects of the Roman school were ever celebrated for the fondness of them; as even their own Cicero reproaches them for it in his day, and said that if one of their architects were employed to erect a temple in heaven where it never rains, he would introduce his *quantum sufficit* of pediments. The trusses of the windows on the original, spread and come down beyond the architrave, which is preserved entire, and in the example before us, they are applied upon it, and are less graceful. The upper windows are too small, and present the anomaly of an architrave below an architrave. So they do, it is true, in the original, but being of larger dimensions, and touching the under side of the epistylum of the entire order, they have a less offensive depth of masonry between the two.



The balconies of the original, are also more architectural and effective, being of masonry, and in accordance with the rest of the building, than in the modern adaptation; where the genius of the iron foundry has driven the architectural balustrade away to make room for the serpentine contortions of the smithery.

The entablature, like that of the original, is straight and unbroken, but it is surmounted by a blocking course, which serves as a plinth to a well-proportioned balustrade, which Mr. Abraham, in pursuance to the command of Moses, the most ancient of architectural Jurists, ("When thou buildest a new house, then thou shalt make a battlement for thy roof, that thou bring not blood upon thine house if any man fall from thence," Deut. xxii. 8.) has raised as a protector for the terrace, which commands an unrivalled view over the city of Westminster and the county of Surry.

The intervals over the exterior pair of columns and pilasters are solid, as well as the three which are over the three central inter-columniations; and the rest are open and filled in with well-proportioned balusters. Over the centre is raised a base with two scamilli which support an extremely well imagined, and equally well executed figure of Britannia, seated with her guardian lion by her side. This figure is the work of Mr. J. B. Bubb, a pupil of Rossi, who has executed several of the most conspicuous ornamental sculptures in the metropolis.

The flanks of the building form a continuation of the design, which with all its deviations from the fine original whence it is adapted, is a very striking elevation, extremely well adapted to the structure that it embellishes. From the commanding nature of its situation, from its connection with the adjoining buildings of the Quadrant, and from its locality to the picturesque street in its front, it is one of the most showy, as well as one of the handsomest detached buildings in the metropolis. With regard to its great general resemblance to the fine original before alluded to, it is certainly better to use the works of celebrated masters in the manner here adopted, than to project original designs of ill-proportions and bungling details.

Now let us take a turn under the Doric colonnade of the Quadrant on the south side, and return by the north, which will bring us back to this spot; whence we will make a pil-

grimace to the fallen glories of Carlton Palace, which is reviving in a splendid series of spacious mansions.

See the changing beauties of this lofty colonnade, which covers a row of lofty shops, and a mezzanine story for dormitories for shopkeepers. Above it are handsome dwelling apartments, the lower of which have access to the spacious promenade formed by the ceiling of the colonnade.

The order used by Mr. Nash in this structure, is his favourite Italian version of the Doric, with plinths, bases and flutes. The entablature is of just proportions, with proper triglyphs, a blocking course on the summit of the cornice, and a balustrade with pedestals over the columns. The columns are of cast iron, by the use of which material, as well as the mode of multiplying them by fusion in moulds, instead of carving from solid stone, or working them in stucco or cement, an immense saving of expense, and consequently a great gain of splendour is obtained. The entablature and balustrades are of Bath stone, and the facings of the upper elevations, as well as the dressings round the windows, are of patent mastic, a species of oil cement that Mr. Nash has been mainly instrumental in bringing into use.

As we have now sufficiently viewed this magnificent pile of buildings, we may conclude our labours for the day by a walk down to the site where Carlton Palace formerly stood.

The circus that we are now about to cross, although not on so large a scale, as that at the intersection of Oxford Street, yet partakes of the same character of ingenious contrivance at the intersections of two great avenues. It is however in a better style of architecture, and possesses a greater breadth of detail. The lower, that is, the shop and mezzanine stories, are formed in the inter-columniations of an Ionic order; the columns of which are copied from those of the little temple on the banks of the Ilissus at Athens. The capitals are formed with great boldness, and the simply bold cornice of the original is applied with much taste and ingenuity; which latter very useful quality in an architect, Mr. Nash possesses in an eminent degree.

The building on the other, that is, on the western side of the street, rearing its campanile above the lofty parapets of the houses, is the chapel of St. Philip, a work of Mr. George



Stanley Repton, a son of the late Humphry Repton, Esq. the celebrated landscape gardener, and a worthy disciple of Mr. Nash, whose style he imitates and follows to a fault.

If we walk a few houses lower down, we shall gain the advantage of having the shadows fall towards us, which will show off the full beauty of the composition, and at the same time give it the advantage of the picturesque contrast of that receding mansion to the northward of it. See the plate of *St. Philip's Chapel, Regent Street*.

The portico is tetrastyle, and of the Italian or Palladian Doric order, of one metope and a triglyph projection. The central intercolumniation is wider than the rest, having a metope in the centre, and the entablature is surmounted by a triangular pediment of true Italian proportions.

The metopes are ornamented by bulls' skulls and pateræ, the emblems of pagan sacrifice, and so far inappropriate to a Christian temple. In the wings, the cornice and mutules only are continued, the triglyphs being judiciously omitted, which give room for a loftier window than could otherwise have been introduced. Above the cornice of the wings is an attic decorated by sculptures of bulls' skulls and sacrificial wreaths, surmounted by a blocking course with an acroterium in the centre.

These attics being higher than the pediment, offend against the rules of true composition, but by the introduction of the lofty campanile, the defect is converted into picturesque beauty, and creates at the same time a novelty and a tasteful variety, as desirable, as it is too seldom met with in modern architecture.

This campanile is erected on a lofty cubical pedestal, which is embellished by a square panel including a circular one. The tower itself is a copy from the beautiful little circular temple in Athens, called the choragic monument of Lysicrates, but better known to travellers as the lantern of Demosthenes. The first application of this beautiful architectural gem, to the purpose of a bell turret, that I remember, was by my friend and fellow student, James Savage, the architect of the new church at Chelsea, (which I mean to take you to see, next week,) in his very pretty chapel of ease in Well Street, Hackney; and the next was by myself in the episcopal chapel of St. John the Evangelist at Chichester, which I remember the late

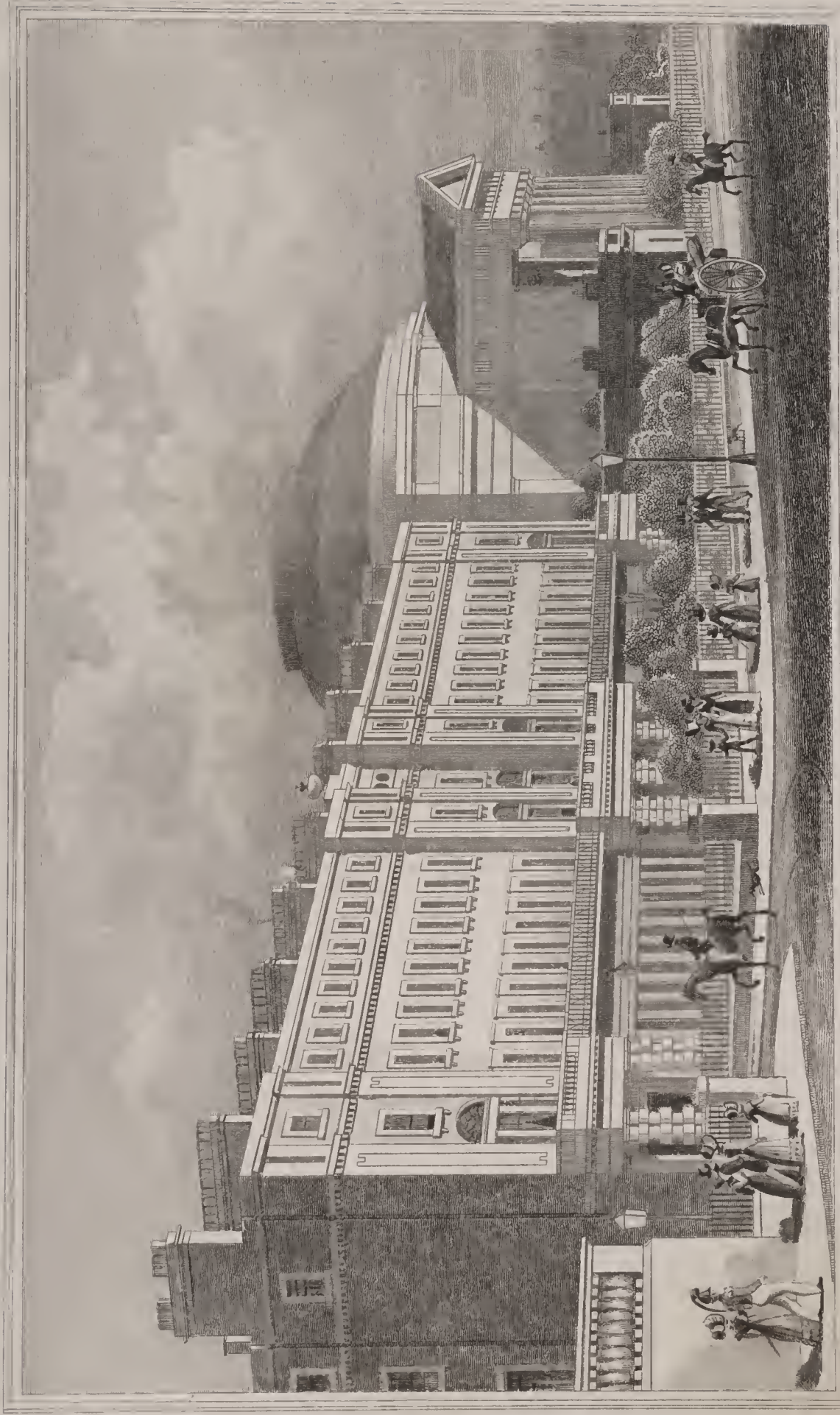
President West, wanted to knock off as a pepper box. Both of these, however, were less facsimiles of the original than the present, and were more like the formal bell turret.

It has been objected to the composition of this front, and I confess, with much appearance of truth, that two distinct styles of architecture are used in it ; namely, the pure Grecian of the best period, and the Roman ; and that the most ancient, the Grecian, is built upon the most modern. Our critics say, that when two styles are thus used together, as, for instance, the Egyptian and the Grecian, or the Grecian and the Roman, the Egyptian should be below, the Grecian upwards, and the Roman above all ; because a Grecian architect might have occasion to raise an Egyptian building (speaking chronologically), and choose to apply his own national style, and a Roman architect that of a Grecian ; but never the converse of this proposition. The two instances before alluded to are not obnoxious to the same criticism, even if its justice be admitted, because the styles there used are throughout Grecian.

In this composition Mr. Repton has closed the cell of the temple behind the columns to two-thirds of their height, leaving the upper portion of the columns open to emit the sound of the bell. This is not only more original, but at the same time is also productive of greater beauty than the above cited other two examples, which are blocked up as high as the architrave, and with openings perforated for sound. Here the openings are equally effective as concerns the laws of acoustics, and more beautiful, as shewing the entire diameter of the columns in their upper third, as well as the entire of their capitals, and occasioning the wall below to look more like an accidental intrusion than the solid blocking up of the others.

The interior of the chapel is in a high degree beautiful, commodious and novel. It is composed of a lofty splendid gallery of the Corinthian order, bearing a second without columns on its entablature. The altar is in this building at the west end, on account of entering on the east, and opposite to it is the organ gallery and fine-toned organ. In front of this are two state pews, one of which belongs to Prince Leopold, and where his Royal Highness is often seen at morning service with the plain simplicity of an English gentleman. The minister of the chapel is the architect's brother, who must feel considerable gra-





Engraved by R. Acor

CAMBRIDGE TERRACE AND THE COLISEUM REGENT'S PARK.

Designed by Geo. H. Shepherd.





tification in delivering his doctrines in an edifice constructed by so near a relative.

Now we are upon the subject of churches, it may be as well to mention that the theatrical-looking pews on each side of the organ in Mary-le-bone new church, so often complained of, have been removed since our visit to that edifice, at the suggestion of the present intelligent rector, Dr. Spry, who was appointed by his present Majesty on the death of Dr. Heslop; the crown having purchased the living from the Duke of Portland for £45,000. These unsightly pews have been removed, and in their stead you may now behold two beautiful ellipses, which accommodate all the poor children of the parochial schools, not one of whom, until this change was made, had a seat in the church, but were confined to the school room prayers. I was not aware of this important alteration of the principal complaint against that worthy and respectable man, Mr. Thomas Hardwick, who was its architect, till my attention was called to it by the Rev. George Musgrave, the active curate of the parish. I shall take an early opportunity of revisiting the altered edifice to see how the additions accord with the original design.

The building just above us, opposite to the recessed mansion near to St. Philip's Chapel, is a sort of *tria juncta in uno*, the northern wing and upper part of the centre belonging to Mr. Edwards, a gentleman of fortune of the principality of Wales, and a relative I believe of Mr. Nash; the southern wing and ground story of the centre, to Mr. Nash himself, and the lower parts next the street are let off, *à la mode de Paris* for shops.

The mansion of Mr. Nash, is in plan, of the form of the letter E without the middle stroke; the two shorter lines touching the street as projecting wings, and the longer receding for the body of the house. The basement story is rusticated, the centre being appropriated to the use of his clerks, and the front lower part of the wings as shops, which are let to various tradesmen. The southern wing has a tetrastyle portico of the Grecian or true Doric order, which leads to a well proportioned vestibule, from which there is an ascent by a broad staircase, into an extensive and very splendid picture and statue gallery, ornamented by some excellent copies made in Rome for Mr. Nash, of some of the finest of Raffaele's works in the Sistine Chapel, and in the chambers of the Vatican. I hope ere long to have an

opportunity of showing you these pictures, which I have not seen since their completion, but was informed by Mr. Nash, when he conducted me over the house, how they were to be finished.

The exterior is in a very pretty and ornamental style of architecture, and consists of an order of Corinthian pilasters, of great delicacy, surmounted by an entablature of correct proportions. The portico, as I have just mentioned, is of the Grecian school, but, being below the Italian upper story, it is not obnoxious to the criticism that I have alluded to in my remarks on St. Philip's Chapel.

This gallery and the dwelling part of Mr. Nash's house recede the entire width of the wing, and extend down the small street on the south, to the back street on the east, supported by a colonnade of massive granite columns of the Tuscan order. Under this colonnade is a row of shops of various trades, separated from the house by cast iron floors and brick arches, to preserve the latter from any fire that might occur below.

The opposite wing has a similar portico, leading to the upper part of the wing and the central building, which is the dwelling house of Mr. Edwards. So much for the internal distribution of the mansion.

The upper part of the before-mentioned order of Corinthian pilasters, is finished by a lofty balustrade with intervening piers over the capitals of the order. The character of the elevation is chastely elegant, without much pretence of novelty in design; or of any peculiar character save that of utility, slightly decorated. The pilasters are well-proportioned, and the capitals are as well adapted to the square form of the shaft as is possible; but pilasters are an abomination to the true Corinthian of the Greek school, by converting the poetical vase of Callimachus into a square box, and are never so truly elegant as the antæ of that school. No genuine Greek work exhibits them, for the arch of Hadrian, below the Acropolis at Athens, is a Roman work, and was executed when pure architecture was considerably deteriorated in taste. Antæ, with fancy capitals, not exactly of the ram's-horned composite nearly opposite, would have had a more becoming effect. The windows are well-proportioned for light and use, and the upper tier in good ordonnance. The balustraded parapet is an excellent finish to



the elevation, and gives an air of lightness and gaiety to the composition, which is highly becoming to the character of the order which it decorates.

The principal story of the architect's house, is on the one pair, and a most gorgeous affair of gilding, ultra marine, and the newly invented Mosaic gold, (called in the newspapers Mosaic gold, perhaps from being of Jewish origin,) in the richest Parisian style imaginable. The Café de mille colonnes, or Napoleon's Salle des Marechalles, are nothing to it, for flutter, multiplicity of mouldings, filagrain, and leaf gold. Mr. Nash seems to have emulated in these apartments the laboured elaborateness of finish that characterizes the works of M. Percier, rather than that chastened soberness of good taste that ought to distinguish a noble style of architecture. He is an artist more fitted for a Roman emperor than a Grecian general. He would have been adored by Diocletian, would never have met the fate of Apollodorus from Hadrian, might have designed the far famed gorgeous villa of the latter at Tivoli; but would never have dreamed of such an heroic beauty as the Parthenon, whose baseless columns he despises.

Mr. Nash is one of our ablest architects *en gros*, but not so *en detail*. His Regent Street, that we are now fresh from the relish of its merits, is a splendid work considered as a whole, and has produced the first and finest examples of variety in street architecture that our metropolis has witnessed; and he deserves to be installed the father of the style, although he is too much infected with Gallic gaudiness and flutter in his ornaments to be followed as a master of detail. There is not enough of repose and of contrast in them.

A critical friend of mine, in a deceased journal, *the News of Literature and the Fine Arts*, gives it as his opinion that Mr. Smirke is in architecture the very *nadir* to the *zenith* of Mr. Nash. If the latter, he says, be a *petit maitre* in art, with buttons of every sort, and colours of every hue, with braiding, frogs and embroidery; if his façades exhibit windows and doors and capitals as various as if he intended every one of his buildings to be an architectural pattern-card for his travellers to exhibit for orders; the former is a quaker in architectural costume, and has neither collar nor buttons.

Like Peter and Jack in the Tale of a Tub, he continues, one has added to the pure and unsophisticated art, which his father (Vitruvius) had left him, every frippery ornament, gewgaw, gilding and decoration that he could find allowable by his last will and testament; till at length sighing for more, he sealed it up, discarded it from its place in his library, and began to leave out or take in, more as his fancy dictated than as its conditions allowed, shafts, friezes and cornices as he pleased, with such admirable confusion, that his enemies named him the British Borromini. Whilst the other, at the same time, so stripped every ornament from his coat, buttons, lace and all, that the texture of his garment has suffered from his affectation of antique simplicity. *In medio tutissimus ibis*, may be said to both of these wayward directors of Metropolitan Improvements, with as much propriety by Vitruvius, the Magnus Apollo of our art, as ever it was by the beautiful son of Latona to the erratic Phæton.

Our critic farther continues, that among Mr. Smirke's public works, his United Service Club House, which we are just approaching, offers a fairer sample of this architect's bald simplicity than any of his others; and that his dual building, the Union Club House, at the corner of Union Square, Cockspur Street, and the College of Physicians adjoining it on the north with the fine Ionic portico in Pall Mall East, is by far his best work. This portico is the finest adaptation on a large scale of the Ilissus example of any in the metropolis; and is a great improvement on Mr. Dance's similar portico to the College of Surgeons on the south side of Lincoln's-inn-fields, inasmuch as it has a well-proportioned pediment, and does not so much resemble an *appliquée* as that otherwise beautiful work. The eastern front, facing the square, has a receding or inverted portico of the same harmoniously beautiful order between, what my friend of the News of Literature and Art calls two of the most conventicle-looking wings in London. See the plate of *the Union Club House and College of Physicians*. They look, he says, like Simon Pure and Obadiah Broadbrim, with Anne Lovely between them, and he almost expects to see them lay their pious hands upon the half-quakered beauty to strip off the few tasteful ornaments with which she has embellished her fair form. The front of the Club House, next Cockspur Street,



he calls, the real Simon Pure himself, neat as imported ; collarless, buttonless, frillless, ruffleless, and such as can give no pain to the faithful. If, however, it be a quaker, it is rather the tasteful Ruben Sadboy of that elegant actor Jones, than the stiff-rumped drab of Munden's equally characteristic Simon Pure.

In continuation of this architectural parable, its author makes up the third brother Martin, in the person of Mr. Soane, illustrating his positions from the row of houses in Regent Street, which we have just left, his Bank of England, his Bank Buildings in Lothbury, and a few others of his best works. To finish it, he observes, that VITRUVIUS left the testamentary laws or rules of conduct for his successors. That *Peter*, in ultra reverence, has bedizened his person with so much frivolous decoration, as he affirms, from his father's will, but so jumbled and huddled together, that his nearest relations do not know him as a disciple, much less a legitimate son of the venerable patriarch of the art. *Martin*, he says, has kept a tolerably steady course, and with the exception of a few pardonable vagaries, does not deserve to be disinherited by the executors ; but, that *Jack* in ultra peevishness at *Martin's* foolery, and to show his abhorrence of his superfluous frippery, has stripped himself, even of every decorous and comely ornament.

As our day is waning, let us proceed with our examination. The building before us, at the north-west corner of Charles Street, is the UNITED SERVICE CLUB HOUSE, a chaste and effective structure, by Mr. Smirke. The situation in which we now stand, is a very favourable one to enjoy a prospect of its beauties, contrasted as they are by the plain shop buildings on its eastern side ; by Messrs. Nash and Repton's colonnade of the King's Theatre on the south, and by the Corinthian portico of the Haymarket Theatre in the distance. See the plates of *the United Service Club House, the Haymarket Theatre, and part of the Opera colonnade from Regent Street ; and the Opera House and view of the Haymarket.*

The principal front of this subscription house, which is for the accommodation of the higher class of officers of His Majesty's army and navy, is in Charles Street, and faces the south. Its elevation is divided into three compartments ; namely, a centre, which is ornamented by a tetrastyle portico of the true Doric order, and two slightly projecting wings.

The entrance is under the portico, which is surmounted by pedestals and intervening iron work, by way of balcony. Above this are three plain windows and a long panel, which is decorated by a very elegantly designed and beautifully executed *basso-relievo*, by Richard Westmacott, Esq. R. A. the newly elected professor of sculpture, and from whose lectures on his art I anticipate much information and pleasure in the ensuing academical term. The subject is Britannia distributing honorary rewards and distinctions to naval and military heroes. The union of the two services is admirably depicted, and the style of the sculpture is, in true accordance with that of the architecture, a pure Athenian.

The wings have plain windows in the ground or entrance story, and are surmounted by three semicircular-headed windows, connected by archivolts; over which are panels filled with sculptures in low relief of the beautiful foliage of the Grecian honeysuckle. The cornice of the building is plain and of the Doric species, supported by slightly projecting piers. The parapet is a sort of stylobate raised upon a blocking course, and is by no means so light and airy as a balustrade would have been.

The front next Regent Street should be considered as a flank or subordinate accompaniment to the front in Charles Street. It is therefore in accordance with the wings, and forms an harmonious accessory thereto. Plain Athenian simplicity pervades the whole composition, which is highly creditable to the acknowledged taste of its able architect.

Before we leave this spot, let us take a farewell leave of the remains of Carlton House, which once formed the southern termination of this magnificent street. See plate of *Regent Street, with Carlton House in the distance*. When Carlton House, or Palace, stood on the southern side of Pall Mall, with ordinary dwelling houses only in front of it, its splendid portico and beautiful wings looked of sufficient consequence; but when these houses were pulled down and the loftier houses of Waterloo Place erected, and the rising ground of Regent Street opened, so that we looked down upon it, and saw the majestic towers of Westminster rising above it, it assumed a mean and low appearance. Its removal therefore is by no means to be regretted, and the fine opening that is made in its stead is one



of the finest improvements in this spot of almost magical improvements.

The long round that I have taken you this day has, I fear, almost exhausted your patience; yet I cannot part from this scene of rapidly growing magnificence, without asking you, with how much more reason might Cowper now exclaim than he did a quarter of a century ago—

“Such **LONDON** is, by taste and wealth proclaimed,  
The fairest capital in all the world.”

## CHAP. IV.

"In splendour with those famous cities old  
 Whose power it hath surpass'd, it now might vie,  
 Through many a *bridge*, the wealthy river roll'd,  
*Aspiring columns* rear'd their head on high,  
*Triumphant fanes* grac'd every road, and gave  
 Due guerdon to the memory of the brave."

SOUTHEY.

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DESULTORY SURVEY OF SOME OF THE DETACHED IMPROVEMENTS—WATERLOO BRIDGE—THE ROUND TOWER—LONDON FROM THE THAMES—BLACKFRIARS—SOUTHWARK AND THE LONDON BRIDGES NEW AND OLD—THE LIME-HOUSE DOCK OF THE REGENT'S CANAL—RETURN BY WATER TO SOUTHWARK BRIDGE—PROPOSED ENLARGEMENT OF QUEEN STREET—THE LONDON INSTITUTION—THE ROMAN CATHOLIC CHAPEL IN FINSBURY CIRCUS—FINSBURY CHAPEL—BANK OF ENGLAND—ST. PAUL'S SCHOOL—THEATRE ROYAL, COVENT GARDEN—RICHMOND TERRACE, WHITEHALL—THE NEW BRIDGE OVER THE SERPENTINE—STATUE OF ACHILLES—NEW LODGES AND ENTRANCE INTO HYDE PARK—ENTRANCE TO THE NEW PALACE, HYDE PARK CORNER—THE NEW PALACE, AS NOW BUILDING.

It may be as well, with regard to the new buildings now in progress upon the spot where we finished our last survey, that we follow the architect's prayer to the critics, "WAIT TILL FINISHED," as nearly as possible, and await their arrival to a greater state of forwardness ere we conclude our inspection of them.

Therefore, suppose we take a desultory view of some of the recent improvements, and as the day is fine, explore the dark and chilly recesses of the mazy vaults under the lofty terrace of the Adelphi, take a survey of that wonder of our times, Waterloo Bridge, then jump into a boat and view the city from the wealthy bosom of the silver Thames.

Before we embark, let us first suffer that gaudy civic procession to pass with its superbly gilt and emblazoned gondola barges, whose richly equipped rowers keep time with their oars to the beautiful music of the military band in the accom-





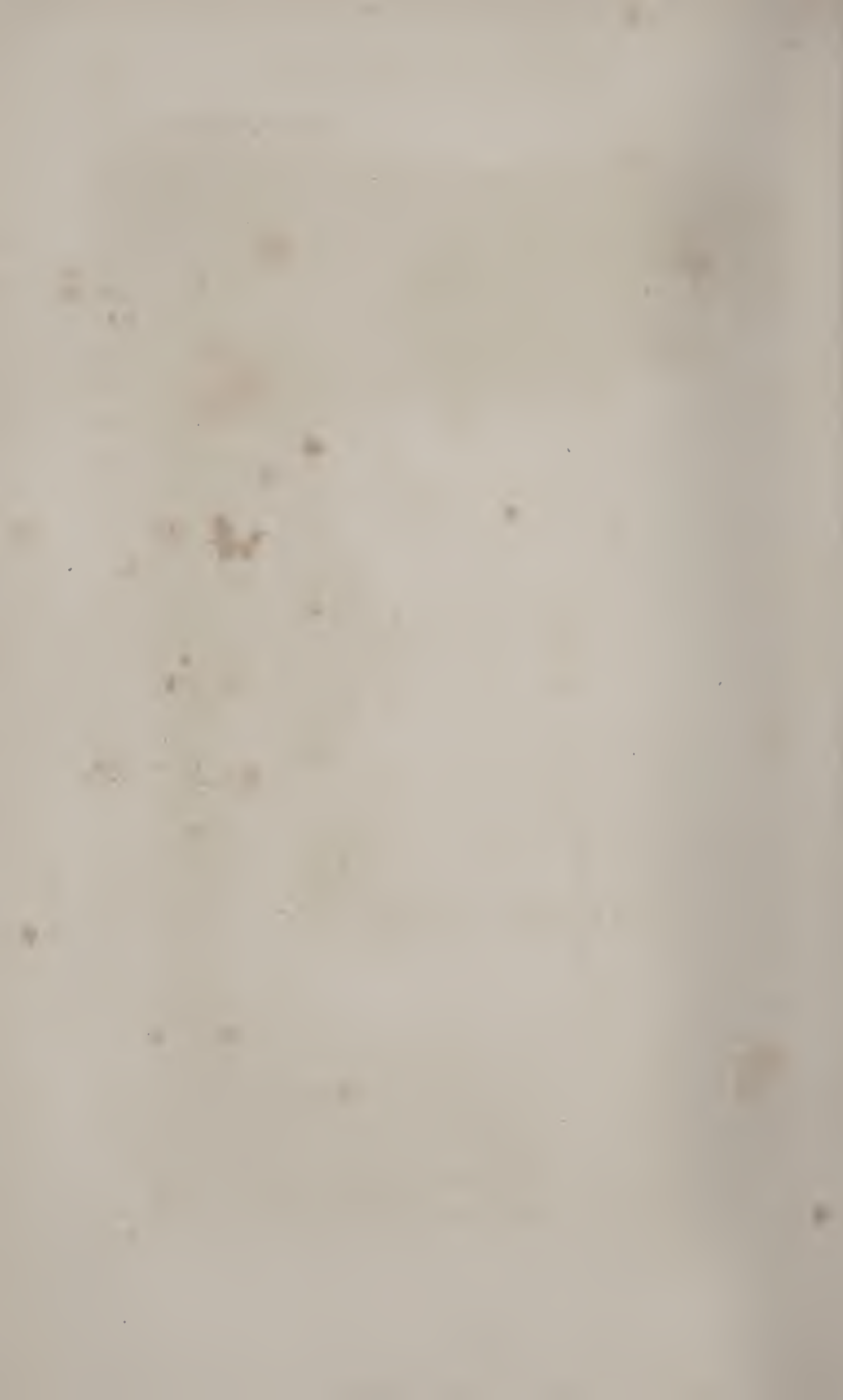
Drawn by Tho: H. Shepherd.

Engraved by W. Tombleson.

## HANOVER LODGE, REGENT'S PARK.

THE RESIDENCE OF LADY ARBUTHNOT: TO WHOM THIS PLATE IS RESPECTFULLY INSCRIBED

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panying shallop, and the fleet of little boats essaying to keep up with it.

Now, as we are gently gliding upon the tranquil bosom of this chief of commercial rivers, before we pass under the magnificent arches of Waterloo Bridge, permit me to call your attention to that aspiring column near its southern abutment, whose lofty shaft, and turretted summit, smokes aloft in mid air, like a beacon.

This beautiful tower, whose majestic and symmetrical proportions give a new and distinguished feature to this portion of the metropolis, is, with its bold and aspiring character, which resembles a

—————“ Tall shaft on some bold steep,  
Whose base is buried in the deep ;  
But whose bright summit shines afar,  
O'er the blue ocean, like a star.”

Or,       “ a monumental pile,”  
Designed “ for Nelson of the Nile !  
Of Trafalgar and Vincent's heights,  
For Nelson of the hundred fights.”

CROKER.

nothing more nor less than a manufactory for patent small shot, for the destruction of hares, rabbits, partridges and pheasants, on the same principle as the lately raised square patent shot-tower opposite Somersét House. That is of extremely good proportions, but differs from this, as being square in plan, and *obeliscal* in elevation, and is a truncated obelisk, surmounted by a spacious gallery, and an upper apartment for the service of the workmen.

This, before which we are now so delightfully gliding, is, on the contrary, circular in plan, and slightly conical in elevation, being a lofty frustum of a cone of extraordinary height if continued to its apex. The mode of manufacturing small shot in these towers, is, I believe, by pouring the melted lead through colanders in showers from the top to the bottom of the tower, where it is received in a vessel or tank of water.

In the south of Ireland, a manufactory of small shot, on similar principles, has been recently established ; where, instead of erecting a lofty tower, the furnace is constructed upon the surface of the earth, and the fluid metal is poured into the

bottom of the shaft of an exhausted coal pit. The reason why this tower is raised to such an height above the other, and for the raising of the other is, I am informed, that the higher the foundry is above the receptacle, the larger will be the size of the shot; on what principle of philosophy this opinion is founded, or even whether it be correct I am not prepared to say; but our inquiries are on architecture, not on the laws of physics.

The height of this striking object is about ninety-two feet, and it is of such a diameter and diminution as to render its form eminently beautiful. I was fearful, during its progress, that its ingenious architect, Mr. Roper, would have finished it by an echinus and abacus, like the vulgar atrocity of a steam engine chimney near Queenhithe, which the descendants of Sir Hugh Middleton have erected for supplying the good citizens of London with *New River* water, pumped from the bed of *Old Father Thames*, in the semblance of an Athenian Doric column, even under the nose of St. Paul, whose magnificent basilica, it daily contaminates with its filthy exhalations and more odious comparisons. Shade of Minerva! avert thine eyes from Puddle Dock—look not on Queenhithe—pass by Dowgate—or thy bright virgin eyes will be profaned by a prostitution of one of the Parthenonian columns, whose manly form supported the grandest temple ever built, by the greatest architect that the world has ever seen, to the purposes of a steam-engine chimney, vomiting forth the obscene smoke of sea-coal from its crater, whilst its noble abacus is “doomed for a time” to support a vulgar chimney-pot, instead of a marble entablature.

“To what base uses may we come, Horatio.”

And to such a purpose was I fearful that Mr. Roper was about to erect a column, but he has had the good taste to make it a handsome tower, instead of a useless tasteless column. It bears a striking resemblance to those extraordinary buildings, the ancient round towers of Ireland; but falls very short of those beautiful constructions, in solidity of material, beauty of execution, and even in height. It is larger in diameter than many of those which I have measured in Ireland; and, therefore, is proportionably fewer diameters high than most, and short of real altitude of many.



The round towers of Ireland, to which this bears so striking a resemblance, are among the most singular and disputable buildings, in regard to their origin, of any that have been left us by the ancients. They resemble one another in general appearance, and vary from 30 to 130 feet in height, and from thirteen to nineteen or twenty feet in diameter at the base. These singular and very handsome towers, which are mostly built of squared lime-stone or marble, open to men of leisure and erudition a spacious field for conjecture. Giraldus Cambrensis mentions them as early as 1185; John Lynch, an Irish historian, alludes to them in 1662, and says that the Danes who invaded Ireland in the year 838 are accounted to have been the authors of these structures. A description of one may serve you for the whole, as they are so similar in form; and I will take that of Monasterboice, which is situate about three miles from Drogheda.

That fine tower is 110 feet high, which is nearly twenty feet higher than the one which is now rearing its head so loftily above us, and about seventeen feet in diameter; or, as I measured it, exactly fifty-one feet in circumference at the base, and diminishing beautifully upwards, with a slight *entasis*, like the shaft of a true Doric column. The thickness of its walls, which are built of a fine blue compact limestone, found in the neighbourhood, is three feet six inches, beautifully wrought, and laid close with a very small portion of cement. The door, like most of the others, is much above the original surface of the surrounding ground, and six feet above the present. Like the shot tower above us, it has four apertures on its summit, which point to the four quarters of the horizon.

It is not, however, the loftiest that I have seen; that of Drumiskin, in the county of Louth, being 130 feet in height, and only eighteen feet in diameter. The walls of the latter, in solid courses of stone, are but three feet six inches in thickness, and are built of fine white granite to about twelve feet from the ground, and the superstructure of well-squared and wrought blue limestone of the country. Its door is fourteen feet from the ground, and is covered at its summit by a conical roof of the same material. This one, before which we are softly gliding, is built of hard stock brick, well laid in indurated cement and

grouted, and is to be, I am informed, covered with a coat of Roman cement or stucco.

We are now about to pass under one of the greatest boasts of our Metropolis,

#### WATERLOO BRIDGE.

[*See the print of Waterloo Bridge.*]

This grand and useful work, which M. Dupin, the celebrated and liberal-minded French engineer, called in his Memoir on the public works of England, “a colossal monument worthy of Sesostris and the Cæsars,” was produced by a joint stock company. It was erected by the late John Rennie, from the designs, it has been said of the late Mr. Dodd; but that great schemer only projected the work, and took the design from Perronet’s bridge over the Seine at Neuilly near Paris. Like the gipseys however, who disfigure the children which they steal, he defiled the simple beauty of Perronet’s design, by the addition of petty balustrades, and clumsy useless columns, with a most inappropriate entablature. The execution of the bridge was entrusted by the company to Mr. Rennie, and he completed his task with skill and science.

The columns are useless, because if the passage on the bridge be wide enough, the nuisance of recesses could not be wanted; and if not, and such projections be necessary, they would be more economically and tastefully supported by piers, than by columns. The entablature is inappropriate, in having mutules under the corona, inclining upwards in their soffites as if they were the ends of rafters, or the inclined timbers of a roof; whereas, if they represent any thing, it is that of the ends of level joists or the horizontal timbers of the floor of the roadway; and the balusters are more expensive and by no means so elegant as the low and tasteful parapet or blocking course, used by Perronet, and also by the architect of the beautiful bridge of the Holy Trinity at Florence.

With the design, however, Mr. Rennie had nothing to do, and it is much to be lamented that an architect had not been employed for that purpose, that it might have been as original



and elegant in design as it is scientifically constructed and well built.

The act for incorporating the company, which is designated "THE STRAND BRIDGE COMPANY," was passed in June, 1809. Under this authority they raised the sum of £500,000 in transferable shares of £100 each, and had authority to raise a further sum of £300,000, by the issue of new shares or by mortgage, if they should find it necessary. In July, 1813, the company obtained another act of parliament, by which they were authorized to raise an additional sum of £200,000; and in the session of 1816 they obtained a third act, which received the Royal assent in July, and invested the company with additional powers. By this act the name of the bridge was changed from that of "*The Strand Bridge*" to "WATERLOO," in honour of that great and decisive battle.

The design as executed, consists of nine elliptical arches, with Grecian Doric columns in front of the piers, covered by an entablature, and surmounted by the anomalous decoration of a balustrade upon a Doric cornice. The road-way upon the summit of the arches is level, in a line with the Strand, and is carried by a gentle declivity on a series of brick arches, some of which are used as warehouses, over the road-way on the Surry bank of the river, to the level of the roads about the Obelisk by the Surry Theatre. The width of the river in this part is 1326 feet at high water, which is covered by nine semi-elliptical arches, of 120 feet span, and thirty-five feet high, supported on piers thirty feet thick at the foundations, diminishing to twenty feet at the springing of the arches. They are eighty-seven feet in length, with points in the form of Gothic arches as cutwaters towards the stream. The dry or land arches on the Surry side are forty in number; thirty-nine of which are semicircular, sixteen feet in diameter, and one semi-elliptical, over the road-way of Narrow Wall, of twenty-six feet diameter. The entire length of the bridge and causeways is 2426 feet, made up of 1380 feet for the entire length of the bridge and abutments; 310 feet, the length of the approach from the Strand; and 766 feet, the length of the causeway on the land arches of the Surry side.

The first stone of this fine bridge was laid on the 11th of October, 1811, and the foundations of which it was a part, were

built in coffer dams formed by three concentric rows of piles, similar to those now in use at London Bridge. In building these majestic arches, such care was taken by the able engineer under whose direction the bridge was built, that on removing the centres, none of the arches sunk more than an inch and a half; whereas those of Perronet's bridge of Neuilly sunk in several instances so much as to entirely destroy the original curvature of the arch.

Still, with all these perfections, the Waterloo Bridge might have been more economically and more beautifully constructed had it more resembled the original, whence Dodd drew his design. Mr. Rennie in his subsequent design for London Bridge, which is now being superintended by his sons, seems to have so considered it, by making it more like the architecture of a stone bridge.

Now let us proceed on our way, which brings us to one of the most picturesque views of the city from the Thames. Let us stay the boat for a few minutes by this float of timber, and closing our eyes, or rather turning our backs to the unseemly banks of the Surry shore, consider the prospect before us. See the *print of LONDON, inscribed to the Right Honourable (Alderman Lucas), the Lord Mayor, the Court of Aldermen and Common Council.*

The view from this spot forms a charming picture. The London side is principally embellished by the Temple gardens, which is to the city, what the parks are to Westminster. St. Paul's, that grand monument of the munificence and piety of our ancestors, towers like a mountain over the lofty churches of the city that surround it as satellites.

The spire of St. Bride rears its aspiring apex over the gardens and lofty chambers of the Temple with towering grandeur, and exhibits the daring power of its architect's mind, by its striking originality and inimitable construction. Not so elegant, or architecturally decorated as that of St. Mary le Bow, it is infinitely more simple, more chaste, and equally scientific in design and execution. Its stories of apertures one above the other, till it finishes by an elegant proportioned obelisk is equally novel and effective. St. Martin's, Ludgate, with its dusky leaden spire, surmounting its white tower, breaks against the bright sky with great effect, and the white masonry of Christ's



Church, Newgate, contrasts with great effect, till the eye is carried with wonder and amazement at the grandeur of the metropolitan cathedral, which seems to sit upon the city as its basement, showing the entire of its upper order. The other spires and towers crowding each other, over the balustrades of the bridge, contrast in a curious manner, with the paucity of similar structures in looking over the western part of the metropolis. The view is beautifully terminated by the Monument and its adjoining spires, and a good foreground object is obtained by the well-proportioned simplicity of the obeliscal shot tower, that has been raised considerably since the building of its loftier rival behind us.

### BLACKFRIARS BRIDGE,

Stretches across the picture, and terminates the view in a very fine manner. Being in shade, it forms a solid mass in the picture before us, contrasting with the sunny sides of the civic buildings, and the sparkling effects upon the entablatures of its Ionic decorations in a style that would fascinate the eye of Claude himself. The expanse of the brilliant waters, seen beneath its lofty semi-elliptical arches, and the busy scene of their living and ever moving surface increase the brilliancy of the scene.

The first serious proposal for the erection of a bridge over this part of the Thames, was entertained by the Corporation of London, and discussed in the Court of Common Council in 1753. At this time, there were only two bridges over the Thames in the metropolis; namely, the then newly constructed one at Westminster, and the ancient one called London Bridge. The corporation appointed a committee to take charge of its execution, to decide upon the best site and other matters connected with so important a proceeding. The determination of the site has been attributed to a pamphlet that was published in the following year, by a Mr. Samuel Dicker, called, "An Essay on the many advantages accruing to the community, from the superior neatness, conveniences, decorations and embellishments of great and capital cities," &c. &c. In this work, the corporation were recommended to arch over Fleet Ditch, and to build a new bridge from the avenue to be formed thereon to the

opposite shore. This recommendation was ultimately adopted by the committee, and the corporation presented a petition to parliament on the 13th of January, 1756, which procured for them an act empowering them to build and maintain a bridge across the Thames at Blackfriars; enacting that it should be so constructed as to leave a clear water way of at least 750 feet; and that no buildings, except the proper gates and toll-houses should be built upon the bridge. The act also provided for the watching, lighting and regulating the amount of the tolls to be levied, and other necessary enactments for its completion. Upon the credit of these tolls, the Mayor and corporation were empowered to raise the sum of £30,000 a year, till the whole sum amounted to £160,000; as well as to fill up the channel of Bridewell Dock, between Fleet Bridge and the Thames, and to make sufficient drains and sewers into the river.

The committee then took the necessary steps to procure designs and estimates for their intended new bridge, and at the investigation, gave the preference to those of ROBERT MYLNE, a young architect, native of Scotland, who was then pursuing his studies in Rome, where he had greatly distinguished himself, and had obtained the first gold medal in the class of architecture. This able architect and engineer, to whose advice and instruction I am under the greatest obligations, when a youthful student of my art, was the first native of this island that ever obtained such an honour at the Vatican; and probably the first protestant who was ever so noticed by the head of the Roman church; as well as the first disciple of John Knox who ever bowed the knee before the scarlet *lady* of Babylon.

Blackfriars' Bridge is built on piles, the first of which was driven under one of the centre piers on the 7th of June, 1760, and on the last day of October, in the same year, the ceremony of laying the first stone was performed by Sir Thomas Chitty, the Lord Mayor, accompanied by the bridge committee, and other members of the corporation. In a cavity perforated in the lower stone, were deposited, as is usual on such occasions, several gold, silver and copper coins of the realm, and a silver medal given to the youthful architect by the Roman academy. Besides these, an engraved plate was also deposited, with a Latin inscription, commemorative of the public virtues of the





Drawn by Tho: H. Shepherd

Engraved by Jas: Tingle.

ST PANCRASS CHURCH, WEST FRONT.

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first William Pitt, who was afterwards created Earl of Chatham. It was named in this inscription Pitt Bridge, and the square on its northern abutment Chatham Place; but the want of euphony occasioned the disuse of the abrupt sounding cognomen of the bridge, which has ever since been known by its local name of Blackfriars.

From a tour to London, by M. Grosley, made while this bridge was building, we learn that the foundations of the piers were built in caissons ranged along the banks of the river, and afterwards placed upon the piling destined to receive them. This is a much less perfect and secure method, than by coffer dams as adopted by Mr. Rennie at Waterloo, and by his sons at London Bridge, and great difficulty is experienced in driving the piles. They are all, says Mr. Grosley, who describes them, as an eye witness, of equal height; but sink down unequally, according to the different sorts of ground. Before the caissons were placed, the piles were made regular by cutting them off to an equal height, by means of a saw constructed for this purpose with great ingenuity, and with which the workmen operated under water with great speed and exactness. M. Grosley saw, he says, with astonishment, that no wood but fir was made use of, either in the piling or the caissons. He was informed that the circumstance which determined the architect in this selection was the sound condition of some very ancient planks of this sort of timber, that were found in the bed of the river Thames, and much less decayed than oak.

The bridge was so far finished, that a roadway for foot passengers and horsemen was opened over it, about the end of the year 1768, and in the course of 1770 it was completed, having been nearly eleven years in building; whilst Waterloo Bridge, a work of considerably greater magnitude, was finished in six.

From the accounts that were rendered by the bridge committee, to the Court of Aldermen, concerning the expense of building this bridge, it appears that the sum of £166,217 had been paid on account of the bridge, including the expense of arching over and filling up Fleet Ditch, forming the road from Fleet Street to the south side of the river, and for other incidental works; making the net expenses of the bridge itself, exclusive of piling the foundations, to be £142,840.

The bridge is built of Portland stone, a material much in-

ferior to granite, and is 995 feet in length from shore to shore ; the breadth of it between the parapets is forty-two feet, having a raised footpath seven feet broad on each side, and a carriage road of twenty-eight feet between them. It is constructed of nine semi-elliptical arches, the central one of which is 100 feet wide, being twenty feet narrower than all the river arches of Waterloo Bridge. Those on each side of the centre arch, are ninety-eight feet wide, the next two arches ninety-three feet, the next eighty-three feet, and the two arches nearest the shores seventy feet, leaving a clear water way of 788 feet ; being nearly forty feet more than ordered by the act of parliament under which it was constructed. The piers are about twenty feet wide, and sixty feet long, with semicircular ends below the columns, and pointed ends at each extremity for cut-waters. The extremities of both shores, being lower than in the Strand, the architect of Blackfriars' Bridge could not avail himself of the lofty northern bank, that Mr. Rennie had at that of Waterloo ; but was compelled to ascend to the summit of the centre arch, which was obliged to be of its present height. The road is therefore a segment of a very large circle, forming a curvature from one extremity to the other. The rise of this curvature has been recently diminished by raising the extremities, and diminishing the crown of the hill formed over the centre arch. The parapets are formed by piers and balusters surmounted by a coping, which being about the level of the eye of a man of ordinary stature, prevented persons of that height from seeing either under or over it. This difficulty is now obviated at the two ends by the recent heightening of the roadways. The piers between the arches are decorated by columns of the modern Ionic order, and covered by an entablature running through the whole composition, and breaking over the recesses on the bridge. These columns, and their corresponding pilasters behind them, are consequently of various heights, to suit the curvature of the upper part of the bridge, and are both unsightly and unarchitectural. The extremities of the bridge are rounded off to the form of a quarter of a circle, which extends the approaches in a handsome and convenient manner. Each end of the bridge has also two flights of broad stone steps, leading down to the river, for the conveniency of landing and embarking passengers and goods. On the whole,



Blackfriars' Bridge is both novel and handsome in design, its elliptical arches are well suited to its situation and for space under them; but its material is bad and perishing, the curved line of its upper surface ill agrees, for the before-mentioned reasons, with its architectural decorations.

Having now looked sufficiently long at this beautiful architectural picture, let us proceed on our little voyage under this fine bridge; which, pitiable to see, is rapidly perishing between wind and water.

The scene between the eastern side of Blackfriars' Bridge is not at present particularly interesting, except from Bankside; where the majestic southern side of St. Paul's Cathedral rises over the dirty warehouses that disfigure this bank of the river, like an eastern bride seated upon a laystall. These disgraceful incumbrances should all be removed, and a quay like that which beautifies the banks of the Liffey, in Dublin, be substituted in its stead, if the magnificent project of Colonel Trench be not accomplished, in union with the plan, that I had the honour of submitting a short time since to a public meeting at the Horn Tavern in Doctor's Commons, and which will ere long be again brought forward to free this grand national structure from the intrusive edifices that conceal its beauties.

We are now approaching the beautiful and scientific construction that with three gigantic arches connects the two banks of the Thames at the end of Queen Street, Cheapside, and generally called, the

#### SOUTHWARK BRIDGE.

We will row gently under the northern arch, cross the river to Bankside, moor our boat to one of the piles, and take a general survey of this majestic bridge. See plate of *Southwark Bridge, from Bankside*. This bridge was designed by the late John Rennie, Esq. and executed under his direction. The iron work was cast at the great founderies of Messrs. Walker and Yates' iron works at Rotherham, in Yorkshire. The magnificent centre arch is composed of a segment of a circle whose chord or span is two hundred and forty feet, its versed sine or height is twenty-four feet, and the diameter of the circle of the curvature at the vertex or crown of the arch is six hundred

and twenty-four feet. The height of the frame of the arch at the vertex is six feet. This arch is the largest yet executed, being of the same span as the great bridge over the Wear, at Sunderland, but which rises thirty feet. The chord of the arch of the great iron bridge, designed by Wiebeking, is two hundred and ninety-six feet, its versed sine twenty-nine feet, the diameter of the circle of the curvature at the vertex seven hundred and eighty-four feet, and the height of the frame of the arch at the vertex only three feet nine inches. The side arches even of the Southwark Bridge are two hundred and ten feet in span, which is several feet longer than the Monument by London Bridge is high.

The arches are composed of eight ribs of solid masses of cast iron, in the form of the voussoirs of stone bridges. These ribs are rivetted to cast iron diagonal braces to prevent racking. The frames of the arches are six feet in depth at their vertices, and the extrados of the voussoirs extend to eight feet at the springing of the arches. Many of the single pieces of this gigantic skeleton are of the enormous weight of ten tons each, and the total weight of the iron employed in its construction is between five and six thousand tons.

The piers and abutments are constructed of solid masonry, laid in alternate courses of vertical and horizontal bond, and composed of the Bramley-fall and Whitby stone. The piers are sixty feet high from the bed of the river to the top of the parapet which comes up between the iron work. The roadway is formed of the segment of an immense circle, constructed upon the crowns of the arches, about fifty feet above low water mark. The spandrels are filled up with diagonal ties, which add both to the beauty as well as to the strength of the bridge.

The foundations were laid in coffer dams, a mode of operation, which Mr. Rennie has carried so near to perfection as to render improvements unnecessary, if not almost impossible. These coffer dams were upon a much larger scale, and considerably stronger in their construction than those which he used at Waterloo Bridge; owing to the greater rapidity of the currents, the greater heights of the tides, the difference of the bed in this part of the river, the greater span of the arches, and other circumstances connected with the peculiar construction of



the bridge. They were elliptical in plan, and were composed of three rows of piles of whole timber. Inside of the principal coffer dams, secondary auxiliary dams of parallelogrammatic forms were constructed of sheeting piles close to the bottom course of the masonry of the foundations, to secure them from spreading.

This fine bridge, which is as elegant in its form as it is scientific in construction, was entirely built at the expense of a joint stock company, which it has become the fashion of certain narrow-minded scribblers to revile, from their recent terrific abuse, by overreaching speculators. Its cost, including its present inefficient approaches, amounted to about eight hundred thousand pounds. The preparatory works were begun on the 23rd of September, 1814, and the first stone was laid by Admiral Lord Keith, on the 23rd of May, 1815. On the 7th of June, 1817, the first stone of the northern abutment, on the site of the ancient Three Cranes Wharf, was laid by Alderman Wood, the Lord Mayor, and the bridge was opened to the public in April, 1819. A road is formed on the Southwark side, which leads into the Borough High Street by the side of the King's Bench Prison, and it is proposed to form a new approach on the City side. The recent fires on both sides of Queen Street, at the east and west corners of Maiden Lane, present a favourable opportunity, of which the corporation of London, and the proprietors of the bridge, will do well to avail themselves.

Without changing our stations, we may take a distant view of the works now carrying on for the New London Bridge, before we pass under them, and the venerable arches of the ancient bridge in our way to the eastern part of the metropolis. See how magnificently the lofty elliptical arches, of time-resisting granite, lift their exalted heads over the comparatively insignificant "locks," as they were termed, of its gothic neighbour. It reminds one strongly of Burns' beautiful poetical apologue of "The Twa Brigs of Ayr."

We must defer a more particular notice of this grand and useful undertaking, till it is in a greater state of forwardness, when my friend Shepherd, whose tasteful and correct drawings have so beautifully illustrated our little architectural tour, will make a drawing of it, in its finished state.

After much discussion, the particulars of which I shall defer for the above reasons, a design of the late Mr. Rennie was approved, and an act of parliament obtained for its construction in July, 1823. The first pile was driven on the 15th of March, 1824, and the first stone was laid by the Lord Mayor (Mr. Alderman Garratt), accompanied by his Royal Highness the late Duke of York, and a numerous company of the most distinguished persons of rank and science of the day. The coffer-dam presented on this occasion one of the most extraordinary appearances that I ever witnessed. The day was peculiarly fine, and the Lord Mayor had ordered the passage over London Bridge to be stopped for the day. The approach to the scene of action was therefore easy. A lady whom I accompanied on the occasion, when seated nearly forty feet below high water, could scarcely be brought to believe she was so situated. Nor had I myself, when standing at the bottom of the dam which was boarded and covered by crimson baize, any means to bring such an idea to my mind, except the occasional pumping of the steam engine, which could only be heard between the intervals of a band of music, whose enlivening strains, added considerably to the influence of the scene. The timbers of the dam were also covered with baize, and seats made between them, which filled by well dressed men and beautiful women, surrounding in tiers the lower story that was left clear for the royal visiter and the corporation, had the appearance of a spacious amphitheatre. Awnings of ships colours, kept the piercing rays of the sun from penetrating the sub-aqueous assemblage. At the eastern end, a choir of charity children to sing *God Save the King*, at the conclusion of the ceremony, completed the picture. Fruit, wine and other refreshments, were liberally distributed among the visitors, at the expense of the corporation. The stairs, passages and other approaches to the boxes, for to nothing else can I compare them, were as easy of access as those at the Italian Opera House.

Nor was the scene on the summit of the dam less gratifying or exhilarating. The invited part of the company were arriving with rapidity, in splendid attire from their gay equipages which crowded every part of the bridge. Every wharf on either side of the river was covered, like bees in swarming time, with well dressed persons; the barges were equally



covered, and the whole surface of the river was incrustated by boats of every denomination, decorated with colours, awnings, music and animated countenances. The arrival of the Royal Duke, and the civic authorities, with the bridge committee, the Messrs. Rennies, Sir Edward Banks, and other persons connected with the building of the bridge, was announced by a royal salute, and the military band playing God Save the King. The whole surface of the river resounded with huzzas, and the assemblage of distinguished persons, which lined the interior of the dam to its lowest tier, rose to receive their royal visiter. The ceremony of laying the first stone, a beautifully wrought cube of Heytor granite, took place in the usual way, and the company dispersed to their respective homes without an accident occurring of any importance. The day was celebrated also, by a magnificent dinner at the Mansion House, given by the Lord Mayor (Alderman Garrett), to the whole corporation, and the distinguished personages who took part in the ceremony.

When we return to the proposed account of this fine bridge, on its completion, and to its ancient neighbour, it will be as well to refer to "The Chronicles of London Bridge," a work of much research and elaborate detail.

A comparative estimate of the difference of water way, between the old and the new bridge, is a curious document; and, as we are in full view of the two structures, it is appropriate to our subject. According to Nicholas Hawksmore, a scientific disciple of Sir Christopher Wren, who surveyed it with and for his master, the width of the river was nine hundred feet across, and that of the water way was only one hundred and ninety feet of this width, below the starlings, and four hundred and fifty feet above, at the time of high tides. A more recent survey, however, made by Mr. William Knight, the assistant engineer to the bridge in 1824, previous to the commencement of the new works, gives the water way between the piers above the starlings as five hundred and twenty-four feet; the solids, occupied by the piers, four hundred and seven feet; the water way between the starlings, at low water, two hundred and thirty-one feet; and the space occupied by the piers and starlings seven hundred feet. While the water way of the new

bridge will be six hundred and ninety feet at any time of the tide.

The old bridge, therefore, forms a bar of considerable magnitude across the river, the removal of which many persons of talent think will be injurious to the low lands up the country. Mr. Ware, the architect, in his valuable work on vaults and bridges, says it may be "prudent to determine the levels of the wharfs, river walls and banks, and of the low lands westward of London Bridge, on both sides the river, in respect to high tides, as far as the tide runs, or may run in the case of the removal of the obstruction to it at London Bridge, and not trust to intuitive opinions, however eminent may be the persons who venture them, before such a river as the Thames is let loose from a bondage of some centuries on a populous neighbourhood, in low lands, occupied like the theatre of the Philistines at Gaza, in the confidence of its enemy being shorn of his strength."

Sir Henry C. Englefield in his "Observations on the Probable Consequences of the Demolition of London Bridge," infers, from the different distances to which the spring and neap tides now flow, that the removal of London Bridge would occasion the tide to flow about three miles higher than it does at present. He deduces that the bridge, considered as a bar, has become, from lapse of time, an essential part of the river; that the bridge prevents the tide from attaining so high a level above bridge as it otherwise would do; that it checks, in a considerable degree, the velocity of the flood-tides; that it prevents the tide from flowing so high up the country as it naturally would do; that the velocity of the reflux is in like manner checked; and that the water above bridge never ebbs out so low, by nearly the quantity of the whole fall, as it would do were the dam removed. That any additional depth at high water would be perfectly useless to the navigation; that the water way at the bridge at even common spring tides, rapidly diminishes by the water rising in the curvature of the arches, and of course to a greater degree when the influx is very great. That the current at present is sufficient to carry, in one tide, craft from the pool to the extent of the up-current, and lighters have occasionally gone from Gravesend to Richmond in a tide; that an increased velocity would not be beneficial to the navigation,





Drawn by Tho.<sup>s</sup> H. Shepherd

Engraved by Ja.<sup>s</sup> Tingle

ST PHILIPS CHAPEL, REGENT STREET.

13 FIELD MARSHALL HIS ROYAL HIGHNESS PRINCE LEOPOLD OF SAXE COBURG THIS PLATE IS RESPECTFULLY INSCRIBED

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but on the contrary increase the hazard; that wherries and small craft would not be able to make way against the stream as they can at present; that any alteration which tends to give the water of the river a quicker outfall, must injure the navigation; that the bed of the river near London will be nearly laid dry at the ebb of spring tides, and the silt from the sewers will have a much greater extent of shore to deposit itself on; that if the flood-tide ran stronger, the upper parts of the river would be choked with mud, carried up from London; and that less would be carried eastward than at present; for a more than ordinary rapid current now causes a more than ordinary deposition of filth. The scientific baronet anticipates that the low lands from Rotherhithe to Battersea, including St. George's Fields, Vauxhall and Lambeth, will be rendered uninhabitable or unhealthy from damp and stagnant waters. He refers to the fact, easily to be shewn on a map of sewers, that the opposite shores of Westminster, from Privy Gardens to Ranelagh Gardens, was an island, and reasons on the injury the lower parts of the island may sustain. He anticipates injury also to the low lands on each shore of the river as high as Kingston.

This important question will now very soon be decided, and at present very little difference can be found; for such parts of the dam as have been removed, by the taking away of two piers, all the water-works and other incumbrances, is compensated, at present, by the coffer dams and other works of the new bridge.

Now let us proceed on our tour, and permit me to call your attention to the magnificent blocks of wrought granite that form the voussoirs of this stupendous undertaking, which is proceeding with a rapidity unknown in the history of modern architecture. The magnificence of this structure, and that still more magnificently decorated bridge of Waterloo, will carry the names of their opulent founders to posterity, with as much celebrity as the more ostentatious but less useful pyramids of Egypt.

Mr. Ware, in his before quoted book, calculates that the cubical dimensions of the stone sunk to make the Breakwater at Plymouth, and of the stones, brick and timber used at Sheerness, may bear a comparison with those of the great Egyptian pyramid "If we are as ostentatious of our wealth as the

Egyptians," says this author, "we apply it to works intended for the public benefit."

As the lock is open for the passage of that fine American brig, we can enter in her wake and inspect the dock. See plate of *the Limehouse Dock, of the*

#### REGENT'S CANAL.

The origin of this canal, which unites in itself both utility and picturesque beauty, arose from the important improvements on the north side of the metropolis, which it has been our recent business to contemplate. It was executed, like most of our grandest public undertakings, by a joint stock company, constituted by an act of parliament passed in 1812. A canal for extending the conveniency of water-carriage round this part of London was projected about seventy years ago, but was never commenced. The opportunity afforded by the success of the Paddington Canal, as a branch of the Grand Junction, again excited the idea, and the plan of *the Regent's Canal*, was promulgated by Mr. Nash, architect to the Prince Regent, and projector of some of the greatest and most useful improvements of the day.

The intention of this new line of canal, was for the purpose of extending the mode of communication by water-carriage from the Paddington Canal, and thence to and from every part of the kingdom whose lines of inland navigation were connected therewith, to the Thames at Limehouse. The directors of the company were empowered by their original act to raise the sum of four hundred thousand pounds, by proprietary shares of one hundred pounds each. After proceeding a short distance from the Paddington Canal, by which its waters are supplied, it is conducted by a subterranean tunnel under Maida Hill, and is continued in a direction nearly semicircular round the northern side of the Regent's Park (see *the Plan of the Regent's Park*), where it finishes behind Cumberland and Chester Terraces in a spacious basin, which is surrounded by wharfs and lofty warehouses. Near to the eastern extremity of the park, between the menagerie of the Zoological Society and St. Katherine's Hospital, a side cut branches off under the outer road towards Islington. It crosses the Hampstead Road, under



a bridge, near to which were formerly some locks on the hydro-pneumatic principle, for which Sir William Congreve had a patent. They have been removed, as not answering their purpose, and others on the usual principle substituted. The canal then takes a circuitous course through Camden Town, turns down towards the south-east at the back of St. Pancras Workhouse, the Veterinary College, the burial ground of St. Giles's in the Fields, the old church of St. Pancras, and the Small Pox Hospital; crosses Maiden Lane, forms a spacious basin at Pentonville, goes onwards towards Islington, under which village it is carried through a second subterraneous tunnel, which commences about two hundred yards to the westward of White Conduit House, and terminates on the east side of the New River below Colebrook Row.

This tunnel is a very successful and curious example of this modern method of canal work, and is worthy the inspection of the scientific. See plate of *the double lock, and east entrance to the Islington Tunnel, Regent's Canal*. Viewed from a short distance, such as from the intermediate space between the double lock, under the three-quarter elliptical arch of the Frog Lane Bridge, the western aperture in White Conduit Fields appears reduced to a point of great brilliancy, resembling a star surrounded by a halo of Rembrandtish darkness.

The depth of cutting, which was necessary for its excavation, and the number of houses situated on the line of the canal rendered it impracticable to continue it in an open course. This circumstance made it necessary to carry it through a tunnel, which, as it had to pass under streets and houses, was a work of considerable difficulty and hazard. It is perfectly straight and level through its whole course, and is upwards of nine hundred yards in length. Its form is an ellipsis, eighteen feet in height, and seventeen in width, having seven feet six inches depth of water; being capacious enough for two canal boats, or one river barge to pass at one time. It is securely bricked all round, eighteen inches, or two bricks length in thickness, with hard stock bricks and cement of the best quality; and every necessary precaution was taken by the architect and engineer, Mr. Nash and Mr. Morgan, to ensure its stability and durability. In its course from the Regent's Park to the City Road, the canal passes under White Conduit Fields,

the Apollo Rooms and Gardens of White Conduit House Tavern and Assembly Rooms, Chapel Place, Union Square, the back and main roads of Islington, Rhodes, the great cow-keeper's cow-houses and cow-lair, and the New River, which had its course turned to the westward, during the construction of that portion of the tunnel which passes under it. In course of the excavation, many exuviæ of former organization were discovered, particularly fragments of the bones of some large animals, said to be those of the elephant, near to the eastern extremity.

Islington was so pleasant a suburban village in the reign of Queen Elizabeth, that Strype records it by the name of Iseldon, commonly called Islington, a country town, hard by the road which stretches up beyond Aldersgate Bars, leaving the Charter House, on the left hand; "which, in the former age," says the old topographer, "was esteemed to be so pleasantly seated, that in 1581, her highness, on an evening, rode that way to take the air; when, near the town, she was environed with a number of begging rogues, which gave the queen much disturbance. Whereupon, Mr. Stone, one of the footmen, came in all haste to the lord mayor, and to Mr. Fleetwood the recorder, and told them the same. The same night did the recorder send out warrants into the same quarters, and into Westminster and the duchy; and in the morning he went out himself, and took that day seventy-four rogues, whereof some were blind, and yet great usurers and very rich. Upon twelfth day the recorder met the governor of Bridewell, and they examined together all the above said seventy-four rogues, and gave them *substantial payment*; and the strongest bestowed in the milne and the lighters; the rest were dismissed with a promise of *double payment*, if they were met with again."

From this extensive village, which is much altered since the days when the maiden queen took her airings amidst its groves, and Raleigh quaffed his ale and smoked his Virginia at the house still called Queen Elizabeth's Palace, the Regent's Canal takes its course, through the meadows and under the turnpike roads of Hoxton, Shoreditch, Kingsland, Hackney and Bethnal Green, across the Mile End Road to Limehouse; on the west side of which is constructed the capacious basin, commodious wharfs and lofty warehouses which now surround us. At a



spot called the City Gardens a long and wide basin is formed to the south of the canal, crossing the City Road, which is surrounded by wharfs and commercial establishments of great magnitude. See plate of *the City Basin, Regent's Canal*. The shed roofs, for covering the barges of some of these warehouses, produce a singular effect.

Another basin for the reception of craft and other commercial purposes is also constructed, between Hoxton and the Kingsland Road, which is of great advantage to the neighbourhood.

The white building that sparkles so beautifully above the dark hull of that unloaded brig, is the tower of the church of St. Anne, Limehouse, a massy and singular structure, built by Hawksmoore the able pupil of Sir Christopher Wren, and architect of the original and highly picturesque churches of St. Mary Woolnoth near the old Post-office in Lombard Street, and of St. George Bloomsbury. The church is one of the new ones, built in the reign of Queen Anne, and with its tower partakes, in a considerable degree, of the character of the architect's other works. It was begun in 1712, and finished in 1724.

As the tide is now flowing, and serves for our return, we will again pass through the forest of masts that covers the surface of the Thames; shoot under the lofty arches of the new bridge now building, and take an easy walk up to the improvements recently made in the vicinity of Finsbury Square. The light swing bridge at the entrance of the canal at this place is both ingenious and handsome. See plate of *the entrance to the Regent's Canal, Limehouse*.

This spacious circle of houses, with a stone building on its northern side, is called Finsbury Circus, and is built on the site of the city apprentices' play-ground, the quarters of Moorfields. The building before us is

#### THE LONDON INSTITUTION.

We shall catch a better view of its beauties, in the present situation of the sun, by walking round to the eastern side of the

circus; as the light and shade will then be more various and picturesque from the circumstance that the shadowed sides of the columns, antæ and porticoes will then be towards us. See plate of *the London Institution, Finsbury Circus*.

The ground story is divided into an entrance hall, vestibule, stairs to the library and corridor leading to the lecture room, laboratory, &c., besides reading and newspaper rooms, the librarian's private apartments and other rooms. The upper story is the library, which occupies the whole front.

The elevation, which faces the south, and catches great picturesque variety from the sun, is divided perpendicularly into three principal parts or features; namely, a projecting portico of two stories, and two wings or continuations laterally of the front, with two minor sub-wings, corresponding with the lower order of the portico; and horizontally into two principal orders and three stories. The lower order is appropriated to the ground or entrance story, and is composed of a portico in antis of the Doric order, after an ancient example of very sturdy proportions. The entablature is carried through the whole line of front, and has wreaths of laurel leaves in the frieze substituted for the more characteristic triglyphs, which belong to the order. The front on each side of the portico is rusticated, and the apartments are lighted by windows, with semicircular heads.

The upper stories are supported by the ground story, in the manner of a basement or pedestal story, and consist of a tetrastyle portico, of that species of the Corinthian order which Mr. Soane first used at the Bank of England, copied from the beautiful circular temple, called the Sybils' at Tivoli.

The sides are supported by antæ between the windows, and an entablature surmounted by a well proportioned balustrade, the piers of which are ornamented by heads of sarcophagi. The whole front is in good proportion, and harmonizes with the adjacent buildings remarkably well.

This flourishing and well governed institution was founded in the latter part of the year 1805, and was first opened in the January of 1806, at a temporary house in the Old Jewry, and afterwards at another in King's Arms Yard, Coleman Street, where it was continued till the building of the edifice before us. In January, 1807, it was incorporated by Royal



Charter, its leading members being opulent merchants and citizens.

The first stone of this useful edifice was laid by the Lord Mayor (Mr. Alderman Birch), on the 4th of May, 1815, accompanied by several of the Aldermen, and a large body of the proprietors. It was designed by William Brooks, Esq. an architect of talent, who has decorated the metropolis with other specimens of his skill. The length of the building is one hundred and forty feet, including the wings, which are sixteen feet each. The library on the one pair story is ninety-seven feet long by forty-two broad, and has a gallery on each side. The theatre, or lecture room, is sixty-three feet by forty-four feet, and has a laboratory and apparatus room attached to it.

The chief objects of this institution, are the formation of a valuable library of reference; the establishment of reading rooms for newspapers, magazines, reviews and other periodical publications; the diffusion of popular knowledge in literature and science, by means of lectures and experiments, and occasional evening conversations on literary and scientific subjects. The books already collected are extremely numerous, and the library contains a great and well selected variety of scarce and valuable works, particularly in English topography and the fine arts.

Just behind us, facing Liverpool Street, formerly Old Bethlem, is the Roman Catholic Chapel; but, before we look at that gay structure, let us take a passing survey of Finsbury Chapel from the west. The composition of the principal front is laudably original and of pleasing variety. See plate of *Finsbury Chapel*.

The principal feature in this front is an elevated hexastyle portico of three-quarter columns of the Ionic order, standing on a rusticated basement, and crowned by a lofty entablature and a well-proportioned pediment. The proportions of this order are modelled upon those of the beautiful little Ionic temple on the banks of the Ilyssus, near Athens, which is one of the purest and most elegant specimens of this graceful order.

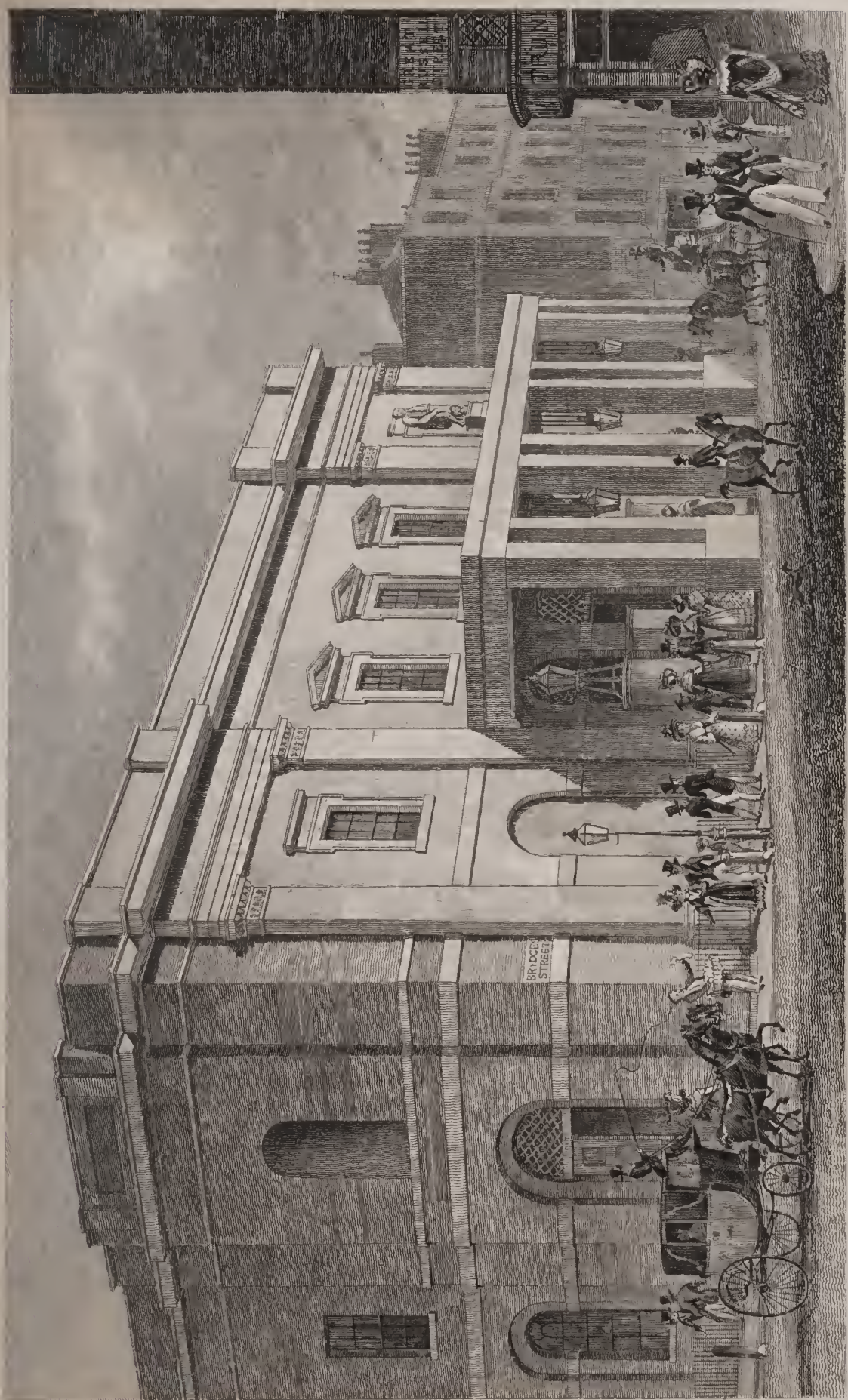
It is designed by Mr. William Brooks, the architect of the London Institution that we have just been inspecting. Two wings, which occupy the whole of the rusticated basement, and about

two-thirds of the Ionic columns in height, form the entrances; and as they project beyond the main line of the building, they break the formality, and give a pleasing relief of light and shade. The entablature of the order is carried over the main wings, with the omission of the cymatium or sima, which, according to the practice of the best Grecian architects, was only used over the pediments. This member is always introduced in Roman architecture, in accordance with the systematized principle of Vitruvius; but in buildings of a severe chasteness, the architect will not err who follows the practice of the best age of Grecian art, the age of Pericles.

The inter-columniations of the Ionic order have apertures, formed by dwarf antæ on a string course supporting an architrave cornice, which serve as the windows. The lower story is lighted by dwarf windows, with dressings, which occupy four courses of the rusticated masonry. The entrance doors in the wings are lofty, well-proportioned, and are ornamented on the jambs and lintel, with an architrave in accordance with the order of the building. They are covered by a cornice, surmounted by a blocking-course and an attic order of two pair of coupled antæ; between which are inscriptions of texts from scripture. The composition is pleasing, full of variety, and possesses fewer technical faults than most of the new buildings in the metropolis. It was erected by a congregation of Protestant dissenters for the Rev. Alexander Fletcher, formerly of Albion Chapel at Moorgate.

The building opposite to it is the Roman Catholic Chapel, which is one among the proofs which are daily occurring of the increased and increasing toleration of the age. Not half a century ago, no man in London dared acknowledge himself publicly to be of the Roman Catholic faith. The windows of the only chapel of this religion in an obscure part of the city, were broken and the chapel itself devastated, the property of the Catholics burned and destroyed, and the whole city rendered for days a scene of lawless riot, from mere suspicion of harbouring papists; and now, on the contrary, the corporation of the first protestant city in the world not only allow a handsome public chapel to be erected in a conspicuous part of the city, but on their own private estate, and become liberal benefactors towards its erection and maintenance. Then on the opposite





Drawn by J. Shepherd

# THEATRE ROYAL, DRURY LANE

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side only of the street, a congregation of the strictest of the reformed church, meets it in peaceful fellowship ; facing it, it is true, boldly with its boldest front, as John Calvin braved the Vatican.

The best situation for viewing this richly decorated and florid example of ornamental architecture is from Liverpool Street. In which situation we are nearly opposite to it, and catch at the same time, an eastern and rather foreshortened view of Finsbury Chapel. See plate of *the Catholic Chapel, Moorfields*.

The first stone of this chapel was consecrated, and laid with due solemnity on the 5th of August, 1817, on a vacant piece of ground, previously belonging to the corporation of London, and the two city companies of Fishmongers and Frame-work-knitters. The architect was John Newman, Esq., and the builders Messrs. Paynter and Haynes. The building was roofed in before Christmas, 1817, and the rest of the works were in an equally forward state. The columns, entablature, steps and altar table, were carved by Signor Comolli, a celebrated sculptor, pupil of Canova, and formerly professor of sculpture in the academy of Milan. The ceiling and elliptical wall, at the back of the Altar are painted in fresco by Signor Aglio, an Italian painter, who has been long domiciled in England. The ceiling is in compartments formed by panelling, and represents various subjects from the New Testament ; and at the back of the sanctuary is a continuous painting of the crucifixion, comprising more than fifty figures. The marble altar-piece consists of six beautiful columns of the Corinthian order supporting an entablature, and raised upon a stylobate, both of which are elliptical in their plan. The order is selected from the choragic monument of Lysicrates, more commonly known by the name of the lantern of Demosthenes at Athens, and is beautifully executed in Como marble. The altar, in form of a sarcophagus, sculptured in Carara marble, is raised upon a series of seven marble steps. Upon this is elevated a tabernacle to contain the host, richly sculptured with ornaments emblematical of the sacrament. The picture at the back of the altar is lighted from behind the entablature by a concealed light, after the manner which the French call *la lumiere mysterieuse*. Six splendid candelabra stand upon the steps of the altar, beautifully executed by

Messrs. Gillows from antique models. The pulpit of large dimensions, elegant in form, and beautifully composed of satin and other ornamental woods, was presented by Lord Arundel. The painting of the ceiling and altar-piece was the gift of the late George Gillows, Esq., of Hammersmith; and a superb chalice and patina of fine gold, richly chased and ornamented with precious stones, of the value of five thousand Roman crowns, was presented by the late Pope Pius the seventh.

The exterior of the principal front (see the print), is composed of three divisions, corresponding with the nave and two aisles of the interior. The central division which marks the nave, is composed of two columns in antis, and the side divisions which mark the aisles, of two pilasters of the Corinthian order, and with the columns make a kind of hexastyle portico, surmounted by an entablature and pediment, in the tympanum of which is a group of two female penitents in alto-rilievo embracing a cross. Between the columns in the centre, and between the outer pair of pilasters, are large doors which lead to the nave and aisles, and the architectural façade is raised upon a flight of steps. Over the centre doorway is a basso-rilievo representing the Holy Spirit descending in the form of a dove, surrounded by rays of light.

This front presents many blemishes and faults in architecture, quite unworthy the taste of London in the nineteenth century, but which I learn are not attributable to Mr. Newman, the architect of the interior, who had resigned his situation on finding himself overruled in matters appertaining to taste connected with this portion of the building.

First, the unequal division of the columns and pilasters are in bad taste, producing a confused effect, which is pointed out more specifically by the dog collars in the frieze, which are of various distances. The whole front is shorn of its fair proportions by being built narrower than the building; the segmental heads of the doors are in bad taste and out of harmony with the order. The entablature is not Corinthian, although the columns and pilasters which support it are of that order. The architrave belongs to the Ionic order, having two *faciæ*; the frieze belongs to that species of the Doric used in the choragic monument of Thrasyllus, with the laurel wreaths distributed in unequal distances; and the cornice belongs as much to the



Ionic as to the Roman species of the Doric, having dentels which are used in both of those orders, and no modillions, which are peculiarly the property of the Corinthian order, and can never be omitted without a detriment to the essential character of the order. The corona moreover is disfigured by a row of balls, which were very fashionable a few years ago among the Mary-le-bone plasterers, and resemble the biscuits, called by Mr. Lé Man, of Threadneedle Street, "Nelson's Balls." Who is the author of this constricted jumble of absurdities I know not, but am happy to learn that the well educated architect of the rest of the building has removed the blame of its compilation from off his own shoulders.

We will now proceed to that great national, and tasteful building,

#### THE BANK OF ENGLAND;

and first, we will begin with the principal front next Threadneedle Street. See plate of *the Front View of the Bank of England*. Our best position to see this richly variegated, picturesque and beautiful front, will be from Bank Buildings: from which spot the circular corner next Princes Street forms a striking foreground; the Royal Exchange on the right forms a good middle distance; the old church of St. Bartholemew a capital object, from its singular antique tower, for the distance; and the far-famed lucky lottery office of Richardson, *Goodluck*, and Co., from its solid form, and true Italian proportions of its Doric entrance story, (a design of Sir Robert Taylor's), and which is now in strong shadow, for a powerful relief and contrast in the foreground. Thus have we in one architectural picture, compositions by three great masters in our art, Sir Christopher Wren, Sir Robert Taylor and Mr. Soane.

The establishment of this great and important corporation is principally owing to the exertions of Mr. William Patterson, a native of Scotland, and Michael Godfrey, Esq. These two gentlemen, after labouring with great assiduity for nearly three years, at last obtained the sanction of government, and in the spring of the year 1694 the Company of the Bank of England was incorporated by act of parliament. Sir John Houblon was

its first governor, and Michael Godfrey, Esq., one of its founders, its first deputy governor.

On the first establishment of this great national undertaking its business was transacted in Grocer's Hall Court in the Poultry, and the ministers of the day gave it their support, because of "the additional security for the allegiance of the people that must necessarily result from an enlarged proportion of the property of the country being thus brought within the certain controul of the ruling powers."

This great national structure, which has now become so great an ornament to the heart of the city, was erected at various periods, and without due regard to the uniformity of the exterior. The first stone of the original building on the present site, then the dwelling-house and garden of Sir John Houblon, was laid in 1732, and finished in 1736, from the designs of Mr. George Sampson, in the Palladian style of architecture. This building comprised the original centre next Threadneedle Street, that has been recently pulled down by Mr. Soane, and the present pay-hall, which is a spacious room seventy-nine feet in length and forty in breadth, with a statue of King William, in whose reign it was founded, sculptured by Cheere. The wings next Threadneedle Street, the exterior of the Rotunda, stock offices, &c., next Bartholemew Lane, and of the dividend and other offices next Princes Street, were designed and erected between the years 1765 and 1788, by Sir Robert Taylor, from a design in imitation of the celebrated garden front of the Pope's palace in Rome, which is published in Sir William Chambers's *Treatise on Civil Architecture*, as a design of Bramante, one of the architects of St. Peter's at Rome. These wings were as different in style and composition from the exterior of Mr. Sampson's central building, to which they were meant as appendages, as the Lothbury front erected by Mr. Soane in 1794 was from them both; and the exterior of the whole, which is completely insulated, presented a great mass of heterogeneous, unconnected and discordant parts.

On the death of Sir Robert Taylor, in 1788, Mr. Soane was appointed architect to the governor and company of this flourishing company, and he commenced his arduous duties by making himself acquainted with the actual state of the great structure which was intrusted to his care. He then prepared plans



and models for constructing a new roof to the Bank stock office, which was found on a survey to be in a dilapidated and dangerous state, and so much decayed as to render reparation impracticable. This new roof was proposed to be constructed upon stone piers, with arches springing from them; for which he prepared an estimate, and, under the direction of the building committee, he proceeded to carry the design into immediate execution. The roofs of the other stock offices, and of the Rotunda, were found to be so completely dilapidated as not to admit of repair. They were therefore taken down and rebuilt with incombustible materials, no timber being used in any part of the new construction.

The Rotunda was rebuilt in 1795, by Mr. Soane. It is a circle of fifty-seven feet diameter in plan, and about the same in height. It is covered by a hemispherical cupola, and lighted by a lantern light, supported and divided by caryatides, constructed upon the central aperture or eye of the cupola. The perpendicular walls are divided at regular intervals by semi-circular headed recesses, three of which serve for entrances, and the others for desks, &c. for the accommodation of the public. In this vast rotunda, the cupola of which from the outside has so striking and elegant an appearance, the general and preparatory business for the purchase and sale of stock is transacted; and the various offices appropriated to the management of each particular stock branch out from it, and from its classical vestibule, which opens from Bartholemew Lane.

In the year 1800 the widely increased concerns of the Bank made an increased establishment, and more space for the transaction of its business, necessary. The directors therefore made application to parliament for powers to enlarge their building. This was a favourable opportunity to render the exterior of the Bank one uniform pile, and Mr. Soane lost no time to embrace it. He therefore submitted to the committee of directors a series of designs, to extend the north or Lothbury front westward, and to connect together the whole of the old offices and those which they then required to be erected, in order that the exterior of the Bank might thereafter form one uniform appearance, which design they have just accomplished. The committee approved this design, which, I remember, at the time, made a considerable figure in the Royal Academy exhibition,

and a great impression upon the cognoscenti of the day, from the novelty of its arrangement and style of architecture, which was altogether new to the critics. This design has been acted on, without any deviation, excepting in the Lothbury front, where, after the old houses had been pulled down and the site cleared, the space being found insufficient for the portico which Mr. Soane originally proposed for the centre, it was unavoidably contracted to meet this unforeseen circumstance, and to its great detriment. See plate of *the Bank from Lothbury*. Had a portico of six columns of the Tivoli Corinthian been added to this front, as the architect intended, and as engraved in the thirty-third plate of his folio work of designs for public and private buildings, just published, it would have been one of the grandest and chastest elevations in modern executed architecture. In other respects I have the architect's own authority for stating, that his general plan then submitted to the committee has been followed. Therefore the palm of merit, or the nettle of censure, in this case, is due to him alone. Of what proportions his wreath has to be composed, we will presently discuss, in a perambulation round this immense edifice, which covers an area of about eight acres. The whole of the exterior now presents as much uniformity as could possibly be expected in a building of such extent, continued progressively, as Mr. Soane observes in his new work, as circumstances required, during a period of upwards of thirty years.

The architecture of a structure like the Bank of England, standing in the very heart of the city, or commercial part of the metropolis, must always be considered as an important feature among its public works; and should consequently exhibit grandeur, strength and beauty. The wealth of the company whose business is transacted within its walls, the celebrity of its architect, who for nearly half a century has devised and superintended the erection of its buildings, and the rank that he occupies in society as Professor of architecture in the Royal Academy, and therefore the chief teacher of his art, demand that the edifice which contains so important an establishment as the Bank of England, should hold a prominent station among the public buildings of the metropolis, and deserves our attention accordingly. The directors have performed their duty, by leaving their archi-



tect so unshackled and by their liberal economy, for in this instance liberality is economy, in affording the best workmanship, the soundest materials, and ample decorations.

When Mr. Soane was appointed to the important office of architect to this wealthy corporation, the frivolous wings and petty style of Sir Robert Taylor were comparatively new, having been then recently erected at a very considerable expense. Mr. Soane, as I have just mentioned, began his operations by producing a design for an amalgamation of the heterogeneous fragments of his predecessors, with a foresight that a long life and perseverance have just accomplished; and in a style of architecture at once masculine, appropriate and novel.

The architectural character of our public buildings, had, at that moment, declined from the boldness of style and substantialness of execution of Inigo Jones, Sir Christopher Wren, Sir John Vanburgh and other eminent architects of the Roman and Italian schools; and were succeeded by the Dioclesian vagaries of the Adams's buildings in and about the Adelphi, and the tame imitations of the Grecian styles by Stuart the painter, who so ably assisted his architectural associate Revett, in measuring and delineating the ruins of the finest architecture which the world has ever witnessed, in their unrivalled "antiquities of Athens."

Mr. Soane, in the structure before us, which, like the villa of Hadrian at Tivoli comprises many buildings, introduced into this country the manly and beautiful order of the circular temple at Tivoli, which he measured and delineated during the completion of his professional studies in Italy with praiseworthy care and accuracy. It is an order of such peculiar originality, and so unlike every other existing example of the Corinthian, that my friend Mr. W. H. Leeds, in a very able criticism upon it in the second volume of BRITTON'S *Illustrations of the Public Buildings of London*, says, "that did we admit the now almost exploded doctrine of there being more than three orders, we should not hesitate to term this a *sixth*, so different is it from every other specimen of the Corinthian." In this grand edifice the architect has given a beautiful adaptation of a portion of this exquisite architectural gem, (which Claude has introduced for its endless beauties in many of his works,) in the round corner between Princes Street and Lothbury; and has carried

on his bold design upon a lofty base, emulating the beauties of his predecessor Vanburgh, whose talents Mr. Soane has often honoured in his lectures, and who never suffered his buildings to rise abruptly from the earth, like potatoes bursting from the soil; but always gave a preparatory base for them to stand upon.

For this reason I take leave to infer, with all deference to our Professor, that when he commenced the north or Lothbury front, he scarcely contemplated that he should ever be permitted to carry it on to the principal elevation in Threadneedle Street: because the difference in levels deprives the latter of a great portion of this admired beauty, its lofty zocle or stylobate. The consequence is, as you may perceive by comparing the two elevations, that the same order and altitude which looks so grand, noble and imposing in effect next Lothbury, looks far less so in the other.

The general character of the entire building, as now completed, is that of stability and strength, harmony and apt decoration, and above all, appropriateness, or fitness of its means to its ends. It is an irregular rhomboidal figure, measuring about three hundred and sixty-five feet on the south or principal front, four hundred and forty on the western side, four hundred and ten on the northern or Lothbury front, and two hundred and forty-five on the eastern flank, next Bartholomew Lane. This area comprises nine open courts—the rotunda, numerous public offices of spacious dimensions and elegant architecture, a court room, committee room, directors' parlour, an armoury, a printing office, and private apartments for the residence of officers and servants of the establishment. The principal apartments are on the ground floor, and there is no upper story over the chief offices, which are all lighted from above. In the basement story are numerous rooms, and fire-proof vaults for the conservation of bullion, coin, notes, bills and other securities. This department of the Bank reminds me of an epigram that was written about the time the directors suspended payment in gold, and enlarged the dimensions of their building. It is also connected in subject with London Bridge, which a vulgar tradition reports was built upon woolpacks. This tradition, combined with the large issue of one and two pound notes by the Bank, gave it birth.





Drawn by Thos P Shepherd

Engraved by J C Storr

ENTRANCE TO THE KING'S PALACE.  
HYDE PARK CORNER

Published July 1827 by Jones & Co 3, Abchurch Lane London





It runs as follows :—

No more, O THAMES ! o'er thy broad stream,  
 Shall London Bridge, with boastful theme,  
     About its *woolpack* basis vapour ;  
 For lo ! in our eventful time,  
 A mightier fabric towers sublime,  
     Whose deep foundations rest on *paper*."

This vast architectural pile being now completed, as far as the exterior arrangement goes, we will take a general survey of its impressive exterior, and begin with the principal front in Threadneedle Street. See *Engraving*.

This front faces the south, and has consequently a greater variety of light and shade than either of the others, and has moreover the advantage of never (at least in the hours of business), being in positive shadow. It is one of the most elaborate, gay and gorgeous architectural compositions of the present day ; and I doubt if it has its superior in Europe.

It is composed of three principal parts or divisions, a centre and two wings ; each of which again have their own triads, a centre and two subordinates. The centre of this front is an octastyle portico of the Tivoli Corinthian order, which, from the narrowness of the street and the importance of the thoroughfare, does not project so far from the body of the building as could be wished for an imposing effect. Yet this difficulty is conquered in a masterly manner, as I will presently endeavour to shew.

The frieze is decorated with the square Greek fret, which, in the great extent of the front, is more elegant than the bulls' heads and swags of foliage of the original, which Mr. Soane has introduced at the circular corner near Lothbury with becoming effect, as we shall see when we go round to that front. The cymatium has lions' heads projecting from beneath its fillet, and hanging over the corona, perpendicularly above the centre of each column. The upper blocking-course breaks over each column and antæ, and is surmounted by acroteria, sculptured with representations of the Grecian honeysuckle.

Over the columns of the central portico are elevated a series of semicircular-headed acroteria, each face being similar ; and on the crowns of the six central ones are raised a pyramidal ornament of great originality and beauty. Behind these sculptural ornaments is elevated an attic story with antæ, and a

continuous cornice, with a blocking-course breaking over them. Over each of these is raised an acroterium, on the six central ones of which are placed vases of a lofty form, which give a sufficiently pyramidal appearance to the centre. Between the columns are three entrance doors and five blank windows, all of which have semicircular heads in correspondence. Above those is a row of square low windows, lighting a mezzanine story, and a row of loftier windows between the antæ of the attic story. This front, it should be observed, is an adaptation to the stories and windows of Sampson's old building, and should therefore not be examined with that severity, as if it was an entirely original composition.

The wings of this front are erected as façades to those built by Sir Robert Taylor, and possess an originality of design, and a beautiful playfulness of details, occasioned by a due mixture of perpendicular and horizontal lines, of columns and antæ, of plain and sculptured mouldings, and of other legitimate modes of producing picturesque variety, as is scarcely equalled in modern architecture.

The centre of each of these wings is designated by a hexastyle inverted portico, of the same order of columns as the centre of the building, constructed in antis. The antæ have again their centres marked by a deeper recess than the side interpilasterings, which are again strongly marked by a large and lofty blank door. The side interpilasterings have square-headed niches with architrave dressings below and panels above, and the surface of the wall between these decorations has the courses of masonry marked by channelled rustics. The cymatium is embellished with lions' heads similar to the centre building, and the upper blocking-course breaks over every column and antæ. The columnar part of the composition is backed by a continuation of its recessed wall, carried up above a row of six honeysuckled acroteria, and crowned by a sub-cornice. The four antæ have a species of detached pilasters or square acroteria raised upon the upper blocking-course, marked with channelled sinkings, and covered with small pedimental caps; and their intervals filled in with semicircular-headed recesses. The entire composition of this front is separated from the flanks by a portion of wall, marked only with rustics, and continued or connected to the other fronts by circular corners of peculiar beauty and originality.



The two corners that connect this rich and elaborate design with the east and west fronts are alike, and form beautiful terminations to the composition. They are also complete in themselves, being composed of two columns in antis, and four antæ, two on each side of the columns. The centre between and behind the columns recedes, and the portion of building between the antæ is almost flush with them. The square-headed niches are continued between them, as are the panels and channelled rustics. The frieze is decorated with the same ornamented fret as the rest of this front, and the central part over the middle intercolumniation has a raised acroterium surmounted by a sarcophagus head composed of two double scrolls and a shell.

The chimneys of the central building are built of separate shafts to each flue, and ornamented by sculpture and mouldings, after the manner of the Italian architects, as seen particularly at Venice and Genoa.

The whole of this front (see the *Print*), is composed in a florid and highly ornamental style; rich, gay, and, when investigated part by part, not over crowded. *Relief*, by projections and recesses—*variety*, by picturesque combinations of beautiful parts—*harmony*, by an adoption of just proportions, and *picturesque beauty*, by a showy display of the richest ornaments, are the leading characteristics of this splendid elevation, which is not surpassed for taste and all the essentials of grandeur in architecture, by any in the British metropolis.

Its style designates its use; its solidity and want of external openings shews it to be a place where strength and security are required; its ornamental style shews its owners to be wealthy in means and splendid in ideas, and its whole composition shews it to be an appropriate edifice for such a national establishment as that of the Bank of England.

We will now take a look at the east front. See Plate of *the East Front of the Bank of England from Bartholomew Lane*. This front is the least extensive of the four, being only two hundred and fifty feet in length. Its centre is marked by an octastyle inverted or recessed portico in antis, similar to those of the wings in the south front. On each side of this portico are lofty doorways, corresponding in size, style and decoration with those in the above-named front. The square-headed niches, panels and channelled rustics are repeated, and produce a pleasing uni-

formity of style and unity of composition, that is peculiarly agreeable to the eye of taste. It has but one entrance on this side, which leads to the stock offices, and through the rotunda into the numerous other courts and offices of this extensive building. The subject of the composition is taken up on the northern side of the circular end, from which it is divided, by a bar of plain rusticated walling as before, that gives a sufficiently detached appearance to the design, while it connects it with the main body or subject of the work.

Another similar rounded corner carries on the eye to the north front of this commanding edifice. See plate of *the Bank of England from Lothbury*.

The north or Lothbury front of the Bank is four hundred and twenty feet in length, which is nearly sixty feet longer than the south principal front next Threadneedle Street. It is very different in character from that florid and highly decorated elevation, although of the same order and similar in style. High decoration is the characteristic of that; simplicity, breadth and boldness of this. Not that breadth which Fuseli said any one could attain—namely, baldness and insipidity; but a masterly breadth obtained by an artist-like use of a few simple and vigorous materials, boldly put together and scientifically treated.

The level of the street in Lothbury being lower than that of Threadneedle Street, the elevation of this front is consequently higher. It is raised, as I have before mentioned, upon a lofty solid plinth, which gives a grandeur to the order that the other front wants. The centre of this front is composed of a slight projection of four antæ, similarly composed and decorated with those in the principal front. It is much too small and insignificant for a centre to such a length of elevation; but Mr. Soane, in his before-mentioned new work, plate 33, has given an elevation of this front as he originally intended it, which was with a hexastyle portico of columns raised on a moulded stylobate, and covered with a well proportioned pediment. This was omitted when the old houses that formerly incumbered the north-west angle of this edifice were pulled down, and the space being found insufficient for the portico, the centre was unavoidably contracted to its present narrow span to meet this unforeseen circumstance. Above these the architect has raised



a balustrade upon a lofty blocking-course, and over the centre interpilastering a beautiful little attic, covered by a pediment, and decorated by graceful panels and sinkings on the acroteria; over the centre antæ are two elegant vases. True it is that this is but a sorry and an insignificant centre, and one that is totally unworthy to be added to such a building as this, and by such an architect as Mr. Soane. But after his explanation, which I have before mentioned, we are bound to admit that he has got over the error of beginning at both ends and ending in the middle, in an artist-like manner, and that his apology is satisfactory.

On each side of this apologetical centre, at a distance of three of the before-mentioned square-headed niches, are lofty arched gateways, one of which opens into that splendid architectural scene, the Lothbury court, and the other into a more private portion of the edifice.

These doors are richly decorated, with an architectural dressing of two columns between two antæ on each side of them. The recesses and intercolumniations are decorated similarly with those in the south front, but the frieze is plain, and the cymatium without the lions' heads. The doors themselves are ornamented by a continuous architrave to the jambs and head, which is surmounted by a frieze, a cornice and an elegantly formed pediment of that low proportion which constitutes the charm of this portion of Grecian architecture. The walls have their courses of masonry indicated by channelled rustication; the intercolumniations are relieved by square-headed niches, panels and rustics, and the niches themselves are dressed with architraves and cornices. The rustics of the centre portion, for some reason that I could never divine, have the perpendicular, or cross joints of the masonry indicated, which is nowhere else observed in any part of the exterior of this classical edifice.

The cornice, which is continuous and without any breaks, except over the large projecting and principal portions of the composition, is surmounted by two blocking-courses, the upper one of which is broken into a sort of plinth, wherever a column or antæ would have come, had such portions of the order been introduced. These plinths support honeysuckled acroteria, which produce a lively effect by variety.

The grand divisions of this architectural screen, for it is nothing more, have attics raised upon the blocking-course. This story is beautifully proportioned, has broad channelled antæ over each of the four columns, which are crowned by an appropriate cornice, sarcophagus heads and moulded panels. The effect of this grand and simple composition is imposing in the extreme, is highly characteristic of its purpose and appropriate to its destination. It is indeed as characteristic of a national bank, as the most appropriate and characteristic piece of architecture in England, namely, the Old Bailey front of Newgate, is of a criminal's goal.

We will now pay a visit to the west front, that next Princes Street, which is the longest of the four, being four hundred and fifty feet in length. See the *View*.

As the angle between this and the north front presents a very acute form, it would have had a very awkward effect if it had been merely rounded like the others. To conceal this ungraceful form Mr. Soane has had recourse to a very artist-like stratagem, and has concealed its obliquity by forming a circular portico from a portion of the Sybil's temple at Tivoli, and by a projecting sub-portico in each front. These smaller porticoes forming right angles with the two main fronts, and embracing the circular part of the temple between them, take off all awkwardness and give an appearance of Claude-like grace to what in ordinary hands would have been an inelegant and clumsy joining of two beautiful façades. The coupled columns, which stand as two sentinels guarding the approach to the shrine, support the entire entablature, with the singularly boldly sculptured frieze of the original; which goes over no other part of the elevation than this circular portico, and its two double-columned sub-porticoes which support it. The front columns are fluted, which gives great richness to the façade, and the two columns in the rear are plain. The blocking-course of the coupled columns is embellished by upright vases of extremely elegant forms, which carry the eye upwards to the singularly beautiful attic that surmounts the main wall of the building. This portion of the building is decorated by one square and two parallelogrammatic panels, and is surmounted by a sarcophagus top, composed of scrolls and shells. The back part of the circular



portico is also surmounted by a beautiful attic, composed of panelled attic-pilasters, and swags of fruit and foliage, and crowned by a very harmoniously proportioned pediment, with acroteria of honeysuckles on its apex and extremities. Altogether this beautiful corner and circular portico, is one of the most striking and original pieces of modern architecture in Europe, and is worthy of being placed by the side of Inigo Jones's water-gate at York Buildings, and Sir Christopher Wren's circular portico of the south transept of St. Paul's Cathedral, as gems of the art.

This takes us round to the west front next Princes Street. The reigning character of this façade partakes of a general resemblance to the entire design, but with a tendency towards the style of the north front. Its great extent, its largeness of parts and simplicity of decoration, gives this elevation a majestic and treasury-like appearance. It is perforated but by one opening, and that is a doorway fit for a citadel. Over this portion of the building rises an attic, with an arcade of small open arches, covered by a pediment similar in style to that over the circular portico just mentioned.

Before we leave the Bank let me call your attention to one of the most elegant architectural features of the building, the square called the Lothbury Court.

This *cortile* is not of large dimensions, but it is most impressive in effect. On each side is a portico of four columns in antis of the Tivoli-Corinthian order. That on our left, on entering from Lothbury, has a recessed portico with a large hemispherical pavilion that leads to various offices. The columns are surmounted by lofty-proportioned vases, the antæ by attic pilasters, and the back of the portico by an attic embellished with panelling. The opposite portico is open, and leads to other offices, from which circumstance it looks like an unfinished part of the entire design.

Directly facing us, the composition is formed by a lofty archway in the centre, which leads to the Bullion Court. On either side of this arch are two columns of the same order which prevails throughout this building, and on each side of them a large semicircular window that rather detracts from the unity and the solidity of the design. These four columns are elevated on two lofty stylobates, and the entablatures over each breaks, as in

many Roman and Italian specimens. These are surmounted on blocking-courses and acroteria, by statues of the four quarters of the world, behind which rises a lofty attic crowned by honeysuckle acroteria, and a pedestal upon which the architect designed, as may be seen in the forty-sixth plate of his recently published work, a statue of Britannia in a car drawn by lions. Between the figures are sculptured representations of the caduceus of Mercury as emblematical of wealth.

I have kept you a long while in and about this grand edifice, but its magnitude, beauty and consequence must plead my excuse.

In our return to the western part of London—for I reckon in that single word LONDON, the city so called, that of Westminster, the princely parish of St. Mary-le-bone, and the borough of Southwark; in short, *the Metropolis*—we will make a halt before

#### ST. PAUL'S SCHOOL,

the work of my old and esteemed friend and fellow student, George Smith, Esq. See view of *St. Paul's School*. This scholastic establishment is, I believe, the most ancient of the regular foundation schools in the metropolis, being founded in 1509 by Dr. John Colet, Dean of St. Paul's, who was a son of Sir Henry Colet, Knt. twice Lord Mayor. It was instituted for the free education of one hundred and fifty-three boys under certain regulations, and its ample endowments are placed under the management of the Mercers' Company as trustees. The school is divided into eight forms or classes, in which the boys are progressively advanced from the first to the eighth. They are generally taught Latin, Greek and Hebrew, and the ablest are initiated in oriental literature. A certain number of the head boys are annually sent to the university on exhibitions to defray a portion of the expenses. In 1822 their old building on the same site was taken down, together with several adjoining houses, and the present edifice, on a much larger scale than the former, was erected in its stead.

If we go to the south side of the most magnificent of protestant cathedrals, we shall catch a good perspective view of the new school, and its attached buildings for the residences of the









masters and other officers of the establishment. See the *view*. The houses that project at the north end will, I hope, all come down for the proposed improvements round the cathedral, as well as those whose unsightly walls conceal half of the southern wing.

The building is composed of three principal parts, a centre and two wings, connected by a continuation of the main body. The centre is a hexastyle portico of the Tivoli-Corinthian order, elevated upon a rusticated basement of solid piers, one of which stands under every column, and leaves a footway for passengers between them. The wings are elevated on a similar basement, the apertures between the piers being converted into doors and windows. On these are raised an attached portico of two three-quarter columns in antis. The antæ are copied nearly from those at the Bank of England, but are rather bolder in execution. The entablature is similar to that of the circular temple at Tivoli, so beautifully applied by Mr. Soane in the before-named building, and the bold frieze of oxen's heads and foliage is continued through the whole front. The wings project the width of an antis, but the centre projects an entire intercolumniation more, and finishes with antæ against the wall to support the entablature. The basement or entrance story is a continuation of the same arrangement as the wings and centre, the openings between the rusticated piers being used for windows and entrances to the master's houses. The centre is appropriated to the school, and has lofty windows between the columns. The same height in the wings and intermediate portion of the building is divided into two stories, the lower of which has lofty well-proportioned sash windows, dressed with architraves and surmounted by entablatures, and the upper, square attic windows, with architraves on the tops, sides and sills. The wings are surmounted by blocking-courses and acroteria upon the cornices, and the centre by a low attic and acroteria, upon the summit of which rises a cupola, in too fragile a style of decoration to accord well with the manly proportions of the rest of the building.

This building loses half of its effect by the overpowering contiguity of its colossal neighbour, which renders it in comparison low and of mean appearance; whereas had it been erected, as are most of our other public buildings, near to mean

or common houses, it would have looked at least its own size. Divest yourself of the comparison—turn your back for once on St. Paul's, and the school regains its proper dimensions. Looking at it in this view there is scarcely, its cupola excepted, a finer public building in London.

We will now make the best of our way to.

#### COVENT GARDEN THEATRE,

which, as one of the best of the earlier introductions of Athenian architecture into England, is well worth your inspection.

The first theatre on this site was built in 1730, by Rich, the celebrated harlequin, who took the ground of the Duke of Bedford, at the rent of one hundred pounds a year, and opened it in 1733. It held about two hundred pounds before the curtain, which was considered to be a good receipt till 1750, when the custom arose of accommodating auditors on the stage on crowded nights:—which intrusion was abolished by Garrick. In 1746 this greatest of English actors joined Rich at this theatre, but Harlequin being jealous of the fame of Roscius, they separated; and, at the end of the season, Garrick joined Lacey at Drury Lane, taking with him the majority of Rich's good actors. Rich died during the run of a representation of the coronation of George the Third, and left the theatre to *Beard*, the singer, who had married his daughter; to *Wilford*, the brother of Mrs. Rich, and to others. At this time the ground rent was three hundred pounds a year, and the property estimated to be worth sixty thousand pounds. In 1767 Messrs. Colman, Harris, Powel and Rutherford purchased it of Rich's heirs for the above named sum. Each took a quarter share, but Colman became sole manager. In consequence of serious disputes between the partners, Rutherford, who had taken part with Harris against Colman and Powel, sold his share to Messrs. Leake and Degge, and some time after Colman sold his share to his partners and retired from the management, which was entrusted to Mr. Harris, who by the purchase of Messrs. Leake and Degge's shares became principal proprietor with Mr. Powel, who retained his fourth part.



In 1792 the Duke of Bedford, as ground landlord, granted the proprietors a new lease, at nine hundred and forty pounds a year (at present it is above two thousand pounds a year), and lent them the sum of fifteen thousand pounds, when they enlarged and partly rebuilt the theatre from designs and under the superintendence of Mr. Holland the architect. At the opening of the new theatre, for such it may be termed, the proprietors raised the price of admission to the boxes from five to six shillings, and to the pit from three shillings to three shillings and sixpence.

In or about the year 1803 John Kemble purchased a sixth share of the entire property, and transferred his services, together with those of his sister Mrs. Siddons and his brother Mr. Charles Kemble, from Drury Lane to Covent Garden. On the retirement of Mr. Lewis from the situation of Stage-manager, Kemble assumed the office.

On the night of the 20th of September, 1808, the theatre was entirely consumed by fire, and the proprietors immediately began to rebuild a new one from the designs of Robert Smirke, Jun. Esq. R.A., the company performing during the remainder of the season at the king's theatre in the Haymarket. The architect commenced his operations forthwith, and by almost unexampled energy and perseverance he accomplished his task of building and opening this magnificent theatre within a twelvemonth.

The ceremony of laying the first stone of the new building, was performed by his present Majesty, then Prince of Wales and grand master of the Freemasons; attended by his Royal Highness the Duke of Sussex, now grand master of the order, General Hulse, Colonels Mac Mahon and Bloomfield, and the grand lodge of England; besides the masters, officers and brethren from most of the Masonic lodges in London.

The grand master was met, upon the spot, round which were arranged seats for the ladies and other company who were especially invited, by the deputy grand master, Lord Moira (the late Earl of Hastings), with Messrs. Harris and Kemble; when his Royal Highness performed the ceremony of laying the chief stone of the corner, which was regularly prepared with all due masonic rites and honours.

The new theatre was opened on the 18th of September, 1809, two days within a twelvemonth of its conflagration, with the tragedy of Macbeth. Mr. Alexander Copeland was the indefatigable and able builder, who aided the talents of the architect in this undertaking. A very full and satisfactory account of all the vicissitudes and history of this theatre, from the pen of Mr. Charles Dibdin, the dramatic author, is printed in Messrs. Britton and Pugin's *Illustrations of the Public Buildings of this Metropolis*, which has furnished me with the above correct dates.

On the opening of the new theatre the proprietors had increased the price of admission to the boxes to seven shillings, and to the pit to four shillings. They also appropriated an entire circle of boxes, as private property, with retiring rooms behind them, as in many of the continental theatres. These innovations occasioned the long and celebrated contest between the public and the proprietors, known by the name of the O. P. (old prices) row; which was settled by reducing the number of private boxes to those which are now so used, and the price of admission to the pit to three shillings and sixpence as at present.

After many other vicissitudes, which Mr. C. Dibdin has well described, the property of the theatre became that of Messrs. Henry Harris, Charles Kemble, Const, Forbes and Willetts; but it is now unfortunately in Chancery, and the issue is, that Mr. Robertson is appointed receiver by the Lord Chancellor, Mr. Charles Kemble the general manager, and Mr. Fawcett the stage manager.

One of the best views of the front of this theatre is from the opposite side of Bow Street, somewhat to the south of the south-east angle. See plate of *the Theatre Royal, Covent Garden*. From the present situation of the sun, we have, by taking this station, the shadowy side of the portico towards us, which gives a greater variety of light and shade to the building than the other.

This front, which is the principal, and in fact the only architectural front, if I may be allowed to use such an expression, is two hundred and twenty feet in length, and divided into three principal parts, which project from the main body of the building and form its most attractive features. These are the portico and the wings. The former is tetrastyle of the Athenian Doric



order, after that of the temple of Minerva Parthenon at Athens, and the latter are formed of antæ after the same example. The columns both in front and flank are equidistant, and have one triglyph and two metopes to each intercolumniation, and the antæ of the wings have the interval of two triglyphs and three metopes between them.

The entire entablature is carried over the portico and the wings; but the architrave, frieze, metopes and mutules are omitted in the intervening portions of the front, to make room for the sculpture. The portico is crowned by a well-proportioned pediment surmounted by acroteria. The cornice of the wings and main building are surmounted by a blocking-course and parapet, crowned by a surbase moulding, like that which the same architect has used in the United Service Club House. Behind this the lofty walls of the body of the theatre rear themselves in stern simplicity, and form an admirable architectural back ground to the ornamental façade below.

The lower part of the building on each side of the portico and between the wings, is perforated by three arcades of segmental arches, which have been complained of, as not according in style with the Athenian purity of the other portion of the edifice. Above these and over the plain square-headed doorways under the portico, are a row of nine well-proportioned sash windows, raised over a string-course that pervades the whole front, on lofty sills, decorated with architraves to the jambs and complete entablatures upon their upper surfaces.

Above these windows, on each side of the portico, are two long panels, extending their entire width, in which are sculptures in flat relief, and in niches between the antæ of the wings, of statues in the round, representing Tragedy and Comedy, from the chisel of Flaxman. Tragedy has her emblems of the mask and dagger, and Comedy the pastoral crook on her right shoulder and the mask in her left hand.

The bassi-rilievi in the panels are sculptured in freestone, from designs by Flaxman, one by Flaxman himself, and the other by Rossi, who also carved the figure of Shakspeare, in the anti-room of the principal box entrance. The northern compartment represents the *ancient*, and the southern the *modern* drama. In the centre of the latter, Shakspeare is seated on a rock, with the emblems of dramatic poetry, the tragic and the

comic masks, and the lyre lying round him. He is raising his right hand, in the act of summoning Caliban laden with wood. Next, is Ferdinand sheathing his sword, and Miranda entreating Prospero in her lover's behalf. These characters in the Tempest appear as spirited on by Ariel above, who is playing on a lyre, and the group is completed by Hecate, the tri-formed goddess descending in her car drawn by oxen. Next to her is Lady Macbeth, with the daggers in her hands, followed by her husband, who is turning with horror from the corpse of the murdered Duncan behind him. On the other side of Shakspeare, nearer to the portico, and in the centre, is Milton, also seated and contemplating Urania. Samson Agonistes lies chained at his feet; and behind him are the two virtuous brothers, driving Comus and three bacchanals before them, their sister still being confined in the enchanted chair; and the subject is terminated by two tigers, as emblematical of the brutal transformation of the devotees of sensuality.

In the other, or southern panel, is a sculptural representation of *the ancient drama*. In the centre of the compartment sit three Greek poets; the two which look towards the portico are Aristophanes, the father of the old Greek comedy, and Menander of the new. Before them, Thalia, the muse of comedy and pastoral poetry, with her crook and mask, presents herself as inviting them to follow her. Behind her are Polyhymnia with the barbiton or greater, and Euterpe with the cithara or lesser lyre; Clio, with the longer pipe, and Terpsichore, as the muse of dancing or pantomime, finish the group. These are succeeded by three nymphs, crowned with the leaves of the fir pine, draped with short tunics, who are attending Pegasus the winged horse of poetry. The third sitting figure in the centre is Æschylus, father of the Greek tragedy, holding an open scroll or antique book upon his knee, and attending to the dictates of Minerva. Between the goddess of wisdom and the poet, stands Bacchus with the ivy crown, the joint inspirer with Apollo of the ancient poets, and the ruler of one of the summits of Parnassus, leaning upon his fawn. Behind Minerva stands Melpomene, the muse-general of the stage and presider over all melancholy and grave subjects as well as tragedy, holding the sword of poetical justice and the tragic mask. Behind her are two furies pursuing Orestes, who is stretching out his hands to



supplicate Apollo for protection and expiation. These sculptures are in the finest style of the art, and being from the pencil as well as from the chisel of Flaxman (for in the mere execution of one, his friend Rossi was but another self), they are, as all his works are, classical, elegant and appropriate. And, as the architect has selected the details of his architecture from the purest model of the Greek style that ever was executed, the temple of Minerva Parthenon at Athens, so has the sculptor adopted the style of his sculpture from that of the Panathenaic procession of the same noble edifice.

The doors under the portico open into a spacious hall, which communicates with the grand entrance to the boxes; and those under the arcades lead respectively to the private boxes, the pit and galleries. The front next Hart Street is appropriated to the scenery and stage department of the theatre, and the side next Princes Place to the royal and principal property boxes.

Before we proceed further westward, a few moments will be well employed in looking at the exterior of

#### DRURY LANE THEATRE,

which the waggish authors of "the Rejected Addresses," that were supposed to have been sent in by various eminent authors to be recited at its opening, taking Cobbett's name in vain, call

"A plain, brown, brick, playhouse."

It is, however, not only incomplete as to the architect's intention, but has been spoiled by the addition of as ugly a portico as ever disgraced the front of the veriest barn at the lowest country fair.

The principal front next Brydges Street is two hundred and thirty-one feet in length, and, before the perpetration of the before-mentioned portico, consisted of two slightly projecting wings, from which an elegant tetrastyle portico of the Ionic order, the whole height of the building, was to have projected. See print of *the Theatre Royal, Drury Lane*. These wings are formed of four antæ, surmounted by an entablature, the archi-

trave of which is very properly omitted in the central part, and in the sides which extend beyond the wings. This central part or entire façade is plastered with Roman cement in imitation of Portland stone, and joins on to the north front in Little Russell Street, (so named after the Duke of Bedford, its ground landlord,) with great ingenuity and pleasing effect. The cornice is surmounted by a lofty blocking-course, breaking into piers over the antæ. The capitals of the antæ are of the pure Greek Ionic, after those of the temple of Minerva Polias at Priene; the echini of which are embellished with eggs and tongues, and the hypotrachelion with the beautiful foliage of the Grecian honeysuckle. Between the shafts of the antæ in each wing is a well-proportioned window, constructed upon a deep stone sill, which corresponds in lines and height with the string-course of the north and south fronts. This is a judicious and tasteful deviation from a common practice, for had it been continued between the antæ the effect would have been marred by the confusion of such a multiplicity of lines. The division of the stories is as properly marked by a larger or principal string-course, which runs through, and pervades the whole composition. It is these delicate and nicely balanced introductions or omissions that distinguish the true architect, or *the artist*, from the mere builder, or *the artisan*.

The windows in the wings have dressings, consisting of architraves up their jambs, with spreading shoulders near their summits, which are carried along the head, and support an architrave and appropriate cornice. The three centre windows have similar dressings; but as a distinctive mark, and not being protected like the others by a projecting epistylum, they have triangular pediments, which create both variety and beauty, arising from utility, in the composition.

Had this front been decorated, as originally intended, with an Ionic portico of columns in accordance with the preparatory antæ, its effect would have been extremely beautiful, and have been as harmonious a composition as any in the metropolis.

Of the portico that has been thus thrust in, like a coal heaver into his majesty's box at the Opera, between the classical antæ of Benjamin Wyatt, perhaps the less that is said of it the better; although Mr. Elliston has been lauded in Pugin's *Illustrations of the Public Buildings of the Metropolis*, for





Drawn by Tho<sup>s</sup> H. Shepley, d.

Engraved by R. Acot.

MACCLESFIELD BRIDGE, REGENT'S PARK.

TO JAMES MORGAN ESQ: ARCHITECT, THIS PLATE IS MOST RESPECTFULLY DEDICATED BY

T<sup>H</sup> SHEPHERD

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erecting this *par-a-pluie* for the use of the nobility and gentry that frequent this "grand entrance." To say the best of it, it is a bad edition of the portico of Elliston's present regality, the Surry Theatre.

The first theatre on or about this site, says Mr. Brayley, who is authority in such matters, was at the Cockpit or Phoenix in Drury Lane, under the management of Rhodes, whose leading performers were Betterton and Kynaston. Various calamities befel this theatre in the chequered reign of Charles II.: once it was demolished by a mob, and was for some time suppressed by puritanical influence.

After this Sir William D'avenant and the celebrated Killigrew obtained patents for more regular performances from Charles II. and the latter built a new theatre in Drury Lane, calling his company "the King's Servants," and Sir William denominating his "the Duke's Servants."

In 1672 Killigrew's theatre was burned, and soon after rebuilt by Sir Christopher Wren. In 1709, in consequence of a quarrel between Rich and his actors, the theatre was closed by order of the Lord Chancellor, and re-opened in 1710, by a theatrical license, during the suspension of the patent, by Mr. Collier, a barrister at law, in conjunction with Wilks, Cibber and Dogget. In 1718 its concerns were managed by Sir Richard Steele, Wilks, Cibber and Booth the original actor of Cato. After various changes the property came into the possession of Mr. Fleetwood, who united the Drury Lane and Hay Market companies, and obtained great celebrity for his theatre by the splendid talents of Quin, Macklin, Garrick, Mrs. Clive and Mrs. Pritchard, with an excellent company of subordinates. After a time Fleetwood, being unsuccessful and at variance with his best performers, parted with his theatre, which finally came into the hands and under the able management of Garrick and Lacey; the latter superintending the properties and economical arrangements, whilst Garrick conducted the stage department in a manner that at once raised the character of the British stage to an unprecedented degree of celebrity, and stamped the name of *Garrick* as *the British Roscius* without an unmeaning compliment; for, like that eminent Roman, he entertained the greatest master-spirits of the age, by his talents on the stage, and by his manners and wit in society. Like the

Roman too he associated with the lawyers and statesmen of the day, and became, like him, rich and universally esteemed. He restored the British stage to a dignity surpassing any former period of its history, and which it will be difficult to equal; he revived the plays of Shakspeare, some of which had lain dormant for nearly a century; and being himself a wit, a gentleman and a scholar, he attracted audiences, amongst which were the greatest wits, the most polished gentlemen and the greatest scholars of the age.

In October, 1754, a no-popery riot took place in the theatre, levelled against "*the papists and Frenchmen*" whom Garrick had engaged to perform and dance in a grand spectacle, called the Chinese Festival; which continued for several nights, and displayed itself particularly on the first night, when the king (George II.) was present, who laughed very heartily, says Mr. Brayley, on learning the cause of his English subjects' wrath. Much mischief was done to the theatre; and the private dwelling house of Garrick, who, contrary to the wishes of Lacey, persevered in the unpopular measure, was also attacked by the infuriated mob.

Among other useful reforms, introduced by Garrick on the stage, was the banishment of a portion of the audience from seats on the stage, a great drawback to the illusion and cunning of the scene, as represented in various pictures by Hogarth and other cotemporary painters; and among the improvements, not the least was the introduction of the foot-lights in front of the stage, and the removal of the hoops of candles, called chandeliers, from the stage.

On Garrick's retirement from the stage he assigned his property in Drury Lane Theatre to Richard Brinsley Sheridan, Thomas Linley and Richard Ford, who also purchased Mr. Lacey's moiety, and became the sole proprietors of the theatre which Garrick had rendered so celebrated. In 1791 these gentlemen pulled down the theatre, and built another from the designs of the late Mr. Holland, the interior of which, for lightness, elegance, form and beauty, was the very *beau-ideal* of a theatre.

After many vicissitudes, during which, however, the inimitable Siddons, and her talented brothers, John and Charles Kemble, graced its boards, on the night of the 24th of February, 1809,



this ill-fated and splendid pile was consumed by fire ; about five months after its rival in Covent Garden met with the same fate.

Sheridan was at the time of the conflagration engaged on the business of the nation in the House of Commons, which to its honour distinguished itself, in opposition to Sheridan's remonstrances, that his private affairs ought not to stop the business of the public, by an immediate adjournment. During this appalling sight, the remembrance of which will never be obliterated from my memory whilst reason holds its seat, the colossal figure of Apollo, which was carved and presented to the theatre by the Honorable Anne Seymour Damer, and stood on the summit of the octagonal temple, that formed the apex of the theatre (designed after the temple of the eight winds at Athens), braved the fury of the devouring element, looking like the son of Latona, darting his rays from his eyes and irradiating ringlets, and was almost the last object that fell prostrate into the fiery bed beneath it.

A new theatre, projected by the late Mr. Whitbread, and raised at the expense of a joint-stock company of proprietors and share-holders, has been since erected on the site of the preceding, from the designs and under the superintendence of Benjamin Wyatt, Esq. who has published a very useful and interesting volume of observations on his design, accompanied by plates, to which I refer you for more particulars and details than I can give in this place.

The first stone of this theatre was laid on the 29th of October, 1811, and it was opened for dramatic representations on the 10th of October, 1812, being less than twelve months in building. The interior has been altered since its first erection by my old friend Samuel Beazley, who is, I am happy to say, not the contriver of that beauty of ugliness of a portico that disfigures the principal front.

The wing on the western end of the north front is a very happy simplification of its neighbour in the west front ; and the niche which takes the place of the window, and the panelled parapet over the cornice, add to the harmony of the composition. The other parts of the north front consist of a row of windows with circular heads, within circular headed recesses to the entrance or ground story ; a continuation of the string-

course of the west front to distinguish the line of stories, and a row of square headed windows in a lofty wall to the principal story. This is crowned by a continuation of the cornice and blocking-course, and the line of frieze marked by the fillet of the upper member of the frieze as a divisional line.

Simplicity pervades the whole design, which, considering the strict economy that was observed by the committee and controlled the architect, is as handsome and as appropriate to its use as any in the metropolis.

As we have a few minutes to spare, before we proceed on our journey westward, and as the building before us produces reminiscences of that popular actor and most jovial of managers, Elliston, a short discussion of his

#### SURRY THEATRE

will be, as he himself would say, "germaine to the matter." When I first remember this place of amusement, it was called "Hughes's," after its proprietor, and, like Ducrow's Royal Amphitheatre near Westminster Bridge, was appropriated chiefly to horsemanship, and therefore named the Royal Circus. Over the centre of its former front was a model of Pegasus, upon whose back I have often wished myself when in my way to school at Sydenham Common.

This theatre, like many of its betters, has been the victim of the God of fire, and was burned down about three and twenty years ago. It was then rebuilt from the designs of Signor Cabanel, an Italian artist of great knowledge in theatrical buildings, under the directions and immediate superintendence of my lamented friend the late Mr. James Donaldson the younger, son of James Donaldson, Esq. architect of Bloomsbury Square, and the brother of Thomas Leverton Donaldson, Esq. the able author of the History of Pompeii. This amiable young man fell a sacrifice to his great exertions and anxiety to get this theatre finished within the time that he had engaged; and his fatigue, having to direct and control two gangs of workmen, one by day and the other by night, was too much even for his young and powerful frame.



The front, as you will see by a reference to my friend Shepherd's drawing, see print of *the Surry Theatre, Blackfriar's Road*, is more theatrical and scene-painter-like than architectural; but it is appropriate, and does, not offend the canons of taste, more than some prouder edifices that affect a greater state.

When Elliston first took this theatre he removed the ride, which he converted into the best pit in London, as the seats rise so much from front to rear; and from a theatre of buffoonery and balderdash, into one of a much more rational character. He performed in it himself, introduced well painted scenery, and as good a version of Shakspeare as the law would allow. The public encouraged him, and he gained wealth in his well-managed speculation, and gave it a new and better name, as Horace Smith has it,

“’Twas called *the Circus* once, but now *the Surry*.”

Our jovial friend, Elliston, then became the lessee of the immense establishment of Drury Lane; and his liberality, talents and pleasantry of manners, deserved a better return, both from the public and the shareholders than he experienced. The Surry Theatre then devolved to that clever manager and excellent light dramatic writer (not penman), Tom Dibdin, who acquired far more reputation than profit, in his Surry (once he called it sorry) speculation.

It next fell under the management of his brother Charles, who conducted it with ability, and I have heard with profit; but it has now returned under the control of Elliston, whom I have seen resume his station in the Drama in this pretty theatre with unrivalled success; particularly in *Walter in the Children in the Wood*; but he can never personally shine in this sphere, because his peculiar line, and in which he stands unrivalled, is genteel comedy.

The portico is more useful than architectural, but accords in style and taste with the façade that it adorns, more completely than that which we have just now been discussing.

Elliston first set the example in this theatre of improving the style of performance in the minor theatres, and he has been followed, to the manifest improvement of the public taste, by all the others.

We will now make the best of our way through the Adelphi and Scotland Yard, and in our road to the new works going on at the Treasury, under the superintendence of Mr. Soane, take a passing glance at that beautifully situated row of town mansions—

#### RICHMOND TERRACE, WHITEHALL.

This pile of building receives its name from having been erected on the site of the ancient town mansion of the noble family of the Lennoxes, Dukes of Richmond. It is celebrated for containing in former days, when the late noble governor of Canada's uncle, the well known Master General of the Ordnance in the American war, was its liberal owner, the finest collection of casts after the best examples of antique sculpture then in England; which the noble owner permitted to be used by the artists of his day with the greatest freedom. In fact it was then to the student what the sculpture gallery at the British Museum is now, with the addition of occasional medals distributed to the ablest artists for drawings made under certain regulations in the gallery.

The design, as you will quickly perceive, of this well built terrace is common-place, and exhibits neither taste nor fancy. See print of *Richmond Terrace, Whitehall*. It is a row of good houses, with the windows placed where internal convenience require them, and the columns and architectural embellishments added as an *appliquée*, and are merely *ornamental*, instead of being *essential*, and part and parcel, as the lawyers say, of the building. The order is Ionic, of no peculiar beauty; the antæ not in character nor accordance with the columns, and the entrance or ground story is of most veritable carpenters' architecture. The whole is imposing from its size, and the good finish of the workmanship.

The composition is divided into two parts, a centre and two wings, raised upon a rusticated basement, which forms the entrance or ground story, and projects under the centre and wings. The centre is a hexastyle portico of three-quarter, or attached columns, surmounted by a pediment and blocking-course. The wings are composed of two similar columns between two antæ, in imitation of the ancient tetrastyle portico



in antis. The whole entablature is continued through the whole front, which is productive of heaviness, in the parts between the wings. The cornice is surmounted by a balustrade, and a continued balcony at the basis of the columns runs along the entire front.

The terrace itself, that is, the part which is raised above the level of Privy Gardens, and separated therefrom by a very pretty stone balustrade and coping, raised in the centre and with circular and scroll ends, accommodated to the form of the carriage road, is both ornamental to the composition and useful to the houses.

I have not heard the name of any architect attached to it as its author, and therefore conclude, from that circumstance, as well as from the nature of its composition, that it was designed by the builder, who took the ground on a building lease.

Of a similar style of architecture, which the late facetious James Peacock, of the Architect's Office, Guildhall, was used to call "the Mary-le-bone School," is

#### FURNIVAL'S INN, HOLBORN,

which has, like Richmond Terrace, the same admixture of brick and stone, the same carrying through of architraves, where there are no projections, and neither columns, pilasters nor antæ to support them, or to give warranty for their introduction; and the same overloading of cornices by balustrades where no such ornaments could by any possibility be wanted. Compare similar parts of the western front of Drury Lane Theatre, that we have just been considering, with the instances now before us. See print of *Furnival's Inn, Holborn*.

The composition of the front of this well-built inn of court, is, like that of Richmond Terrace, of three parts, a boldly projecting centre and two slightly projecting wings. In height, it has four stories, the lower of which, the entrance or ground story, is rusticated, and perforated by windows with semicircular heads. The centre opening is a large gateway, covered by an elliptical rusticated arch, and leads to the inner quadrangle. The one and two pair stories have windows arranged according to interior convenience, and decorated by architraves. Those in the wings have pediments, but for what reason they

are so protected, standing under a cornice of equal projection as the others, whilst the others have only horizontal cornices, it would puzzle a critic to tell. Mr. Benjamin Wyatt, as I have already shown, has good reasons for such a practice in his front of Drury Lane Theatre, to which I refer you, which the architect (if such a person there be), of Furnival's Inn has not.

The centre part of this principal division is decorated by what is meant for a tetrastyle portico of the Ionic order; but owing to the extraordinary and unprecedented width of the centre intercolumniation, it looks more like two sets of coupled columns, after the method of Perrault, than a well arranged columniation of a Grecian order. In consequence of this mal-arrangement of the columns, the epistylum over the centre opening looks weak and frangible. The arrangement of the balustrade over the portico partakes of the same fault and for the same reason, though why a balustrade should be placed there at all is surprizing. It is like the figures in amber, which, as the satirist says,

“The things we know, are neither rich nor rare,  
But wonder, how the devil they get there.”

POPE.

The thing represents a balcony, but there is no entrance to it, therefore it is not what it appears to be, and architecture more than any other art demands truth for its basis.

The architect here has committed that sin voluntarily which Sir Christopher Wren was forced by an honourable and reverend committee of taste to commit, against his better judgment, upon the top of St. Paul's Cathedral; which not being a terrace for walking, did not require a balustrade, except for the perambulation of the jack daws and sparrows that build in the roofs, or the plumber's labourers in their annual gutter cleaning.

That great architect, on being desired to shew cause why the commissioners should not substitute a balustrade for a blocking-course as an acroterium to the upper cornice of St. Paul's as he had designed it, replied,\* “I have considered the resolution of the honourable the commissioners for adorning St. Paul's Cathe-

\* ELMES's Life of WREN, 508.





Drawn by Tho<sup>s</sup> H. Shepherd

Engraved by W. Bond

# CHAPEL OF EASE, WEST HACKNEY.

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dral, dated October 15, 1717, and brought to me on the 21st, importing, ‘that a balustrade of stone be set up on the top of the church, unless Sir Christopher Wren do, in writing under his hand, set forth, that it is contrary to the principles of architecture, and give his opinion in a fortnight’s time ; and if he doth not, then the resolution of a balustrade is to be proceeded with.’

“In observance of this resolution, I take leave ; first, to declare, I never designed a balustrade. Persons of little skill in architecture did expect, I believe, to see something they had been used to in Gothic structures ; *and ladies think nothing well without an edging*. I should gladly have complied with the vulgar taste ; but I suspended for the reasons following :—

“A balustrade is supposed a sort of plinth over the upper colonnade, which may be divided into balusters, over open parts or voids, but kept solid over solid parts, such as pilasters ; for a continued range of balusters cannot be proposed to stand alone against high winds ; they would be liable to be tipped down in a row if there were not solid parts at due distances intermixed, which solid parts are in the form of pedestals, and may be in length as long as the frieze below, where pilasters are double, as in our case ; for double pilasters may have one united pedestal, as they have one entablature, and one frieze extended over both. But now in the inward angles, where the pilasters cannot be doubled, as before they were, the two voids or more open parts would meet in the angle with one small pilaster between, and create a very disagreeable mixture. I am farther to observe, that there is already over the entablature a proper plinth, which regularly terminates the building ; and, as no provision was originally made in my plan, for a balustrade, the setting up of one in such a confused manner over the plinth must apparently break into the harmony of the whole machine, and in this particular case, be contrary to the principles of architecture.”

So much for the balustrade and its utilities and beauties. The wings are also in a similarly defective taste with the portico ; that, having too wide a centre, and these, having no centres at all ; or, what is worse, the centre of each being occupied by a pier instead of an opening. Then, the blocking-course over the superior cornice is broken into by the attic windows, like

the embrasures of a fortress, and have a bad effect. The upper cornice and parapet is in a better taste, and gives a good finish to the elevation. The substantial manner in which this structure is built, affords a greater reason for regret at its inefficiency of design, for errors like these should not have been perpetuated by such good materials, and masterly workmanship. It is the mind, and not the hand, that is wanting.

But, as a contrast, I will call your attention to

THE NEW GOVERNMENT MEWS, PRINCES STREET, STOREY'S  
GATE, WESTMINSTER;

a design of Decimus Burton's, a legitimate architect of a good school. Truly may we say with Shakspeare,

“Look on this picture, and on this.”

The front of this chaste and classical building is, like the two other buildings that have passed in review before us, composed of three parts, a centre and two wings, inclosing the body or leading feature of the composition, which is pure Doric. The centre has a carriage way, and two posterns, the former being covered by a semicircular rusticated arch, and the latter by lintels reaching from antæ to antæ. It has two columns between the antæ after the manner of the ancient order of temples called *in antis*, and the angles guarded by a pair of coupled antæ, making the composition in a manner octastyle. See print of *New Government Mews, Princes Street, Storey's Gate, Westminster*. The entablature is, as the heralds say in speaking of a *true* representation of an object in opposition to the *heraldic* mode, *proper*, and continued through the whole composition. The antæ are continued at regular intervals of two triglyphs and three metopes distance, in the main body of the front; and the wings are distinguished by inverted porticoes of two columns *in antis*, and covered by triangular pediments.

This length of entablature, unbroken except in the centre and the two wings, is surmounted by a plain and lofty blocking-course, eminently in character with the order of the building. The centre is marked by an attic, which is not an unmeaning



screen, but a solid building, the full depth of the gateway below.

From the place in which we are now standing, this elegant and classical composition has a charming effect; which is much increased by the venerable turrets of Westminster Abbey, that tower above its centre in picturesque grandeur. See *Print*.

As the day is peculiarly fine, a walk across the park will afford us an opportunity of observing the plantations and buildings now in progress. We can then take a coach to Kensington gardens, and after a refreshing airing along the banks of its canal, have a good opportunity of surveying

#### THE NEW BRIDGE OVER THE SERPENTINE, HYDE PARK.

This very elegant bridge was designed and executed by the Messrs. Rennie, and forms a beautiful object from either side. A good view is obtained from the southern bank of the water, where the rich and luxuriant foliage of the plantations in Kensington Gardens forms a beautiful back-ground over its summit; and the walks round the margin of the lake a lively contrast to the dark shadows of the arches, which cast their reflexes on the surface of the silvery waters. See the *Print*.

This spacious and beautiful park receives its name from being the site of the ancient manor of *Hyde*, that belonged, in olden time, to the abbey church of Westminster, till it became the property of the crown in the reign of Henry VIII., by exchange for other lands. In the year 1652 it contained, by admeasurement, six hundred and twenty acres. In Cromwell's time, it was sold in different lots and produced the sum of £17,068. 6s. 8d., including the timber and the deer. At the Restoration it was resumed with the other crown lands, replenished with deer, and surrounded by a brick wall, having been previously fenced with pales. This brick wall has been recently removed from the new entrance at the top of Piccadilly to Knightsbridge, and replaced by handsome iron railings, which form one of the most beautiful and useful improvements of the present improving age.

Since the survey in 1652 Hyde Park has been considerably diminished, partly by buildings between Hyde Park Corner and Park Lane, but principally by the enlargement of Ken-

sington Gardens, which, when sold by the second Earl of Nottingham to King William, consisted of only twenty-six acres. Queen Anne set the example of robbing Peter to pay Paul, by taking thirty acres from the park to add to the gardens, which were laid out by her celebrated gardener Wise; and Queen Caroline followed her predecessor's example by abstracting nearly three hundred acres from it, which were laid out by the equally celebrated artist Bridgman, and afterwards much improved by that great master of his art, Capability Brown.

By a survey taken in 1790, its extent was found to be three hundred and ninety-four acres and a fraction. The large sheet of water before us, called, absurdly enough, being a parallelogram, the Serpentine River, was made by connecting several ponds, at the command of Queen Caroline in 1730 by Bridgman, when he altered Kensington Gardens. Its waters are supplied from a small stream which rises at Bayswater, and falling into the Thames near Ranelagh, forms the geographical boundary between the parishes of Chelsea, and St. George Hanover Square.

In fine weather, particularly on Sundays, during the London season, between the hours of two and five the drives and walks of this beautiful park are crowded with all the people of rank and beauty in the metropolis, intermixed with the genteel of the middle classes, from whom it is almost impossible to distinguish them; proving the accuracy of Buonaparte's perceptions, when he asked at Plymouth, where were our middle classes?

The bridge itself, which is more particularly the object of our investigation this day, consists of five water arches and two land arches. Its upper surface is level, and connects by its roadway the northern and southern banks of the canal. The river arches are segments of circles, with archivolts and keystones, surmounted by a block cornice, and a balustrade with equidistant piers. The spandrels of the arches are filled by level courses of masonry, and no projecting piers above the cut-waters.

The land arches are semicircular between the projecting piers, and have also a balustrade above them, the width of the aperture below. These arches are also dressed with archivolts,



that descend as architraves to the plinth, at the level of the springings of the larger arches and key-stones. The parapet of the road-way is plain and of the same height as the balustrade of the bridge. The entire design of the bridge is light, elegant, and particularly well adapted to its situation. Its material is a durable sand-stone, from Yorkshire, called Bramley Fall, which is esteemed by many competent judges as less liable to be acted upon by the changes of the atmosphere than even granite.

Let us now skirt the bank of this beautiful lake, and in our way to the new entrances, that have been recently erected, take a view of the colossal

STATUE OF ACHILLES,

erected by a public subscription of ladies to the memory of the great and important victories of the Duke of Wellington. The inscription on the massive granite pedestal records the history of this singular statue. See print of the *Statue of Achilles in Hyde Park*.

“TO ARTHUR DUKE OF WELLINGTON,

AND HIS BRAVE COMPANIONS IN ARMS,

THIS STATUE OF ACHILLES,

CAST FROM CANNON TAKEN IN THE VICTORIES

OF SALAMANCA, VITTORIA, TOULOUSE AND WATERLOO,

IS INSCRIBED

BY THEIR COUNTRYWOMEN.

PLACED ON THIS SPOT

ON THE XVIII. DAY OF JUNE, MDCCCXXII.

BY COMMAND OF

HIS MAJESTY GEORGE III.”

The practice of executing statues of colossal dimensions and proportions is of very high antiquity. The people of the east, from the most ancient times, have been celebrated for colossal sculpture. The pagodas of China, the temples of India and the excavated caverns of the east, abound with colossal statues of every denomination. The Asiatics, the Egyptians, and in particular the Greeks, have excelled in these works.

The colossus before us is a restoration in bronze of one of the celebrated groups on the Monte Cavallo at Rome, the first cast of which was brought into this country by my old friend Charles Day, and exhibited by him first at the King's Mews, Charing Cross, and now at the Egyptian Hall, Piccadilly.

This fine cast, which for some reason, is called Achilles, was executed by Mr. Westmacott, the Professor of Sculpture in the Royal Academy, and is as fine a specimen of sculptural brass founding as any in Europe. The original statue has the straps of a shield on its left arm, which the artist has restored to a perfect *discus*, or circular shield; but has not given him a sword. The original is placed by the side of a horse, as if in the act of reining him in; but the action would have been obscure in the isolated statue without the shield, which is, therefore, in this case, both explanatory and appropriate.

The original groupes, called by some authors the *Dioscuri*, as conceiving them to be the representations of the twin sons of Leda, and by others, as representations of Alexander the Great, conquering Bucephalus; one executed by Phidias, and the other by Praxiteles, stand in the front of the pontifical palace at Rome, and were brought from Greece by Constantine the Great, for the ornament of his Quirinal Baths, the site of which is now occupied by the Palazzo Rospigliosi. They were placed in their present situations by pope Sixtus V., in 1589, who has inscribed upon them in good Latin, that one is Alexander taming Bucephalus, and was executed by that noble sculptor Phidias, in marble, and that the other was executed by Praxiteles in emulation of his great rival. One is also inscribed *OPUS PHIDIÆ*, and the other *OPUS PRAXITELIS*.

Among the principal colossal statues of antiquity that are worthy of notice, are that of Nero, by Zenodorus, which, after the death of the tyrant whose form it bore, was dedicated to the sun. Commodus decapitated it, and substituted his own



bust, as a loyal Lord Mayor of London did to the statue of Oliver Cromwell in Stocks Market, and substituted the more legitimate head of Charles II. Domitian also, actuated by a similar ambition, had a colossus of himself sculptured as the deity of the sun.

But these, and all other colossal statues, except perhaps that of Rhodes, are surpassed in dimensions, if not in beauty, by the enormous colossus of San Carlo Borromeo at Arona, in the Milanese territory, which, like this of the Wellington Achilles, is of bronze, sixty feet in height, and has a staircase within it, for the purpose of occasional repairs and restorations.

Now let us pass under the Ionic entrance into the Park, and survey the new

#### ENTRANCE TO THE KING'S PALACE, HYDE PARK CORNER,

which is a splendid triumphal arch of elegant proportions, florid decorations, and exquisitely finished workmanship. It is executed from the designs of Mr. Decimus Burton, and is one of the finest modern triumphal arches in existence.

The invention of triumphal arches is attributable to the Romans, but their earliest efforts in this department of decorative architecture are devoid of that magnificence which they afterwards gave to these structures. At first they were merely plain arches, for the victor and his attendants to pass under, on the top of which were placed trophies taken by him from their enemies, and a statue of the conqueror, whom they wished to commemorate. Subsequently the space was enlarged, the style enriched by sculpture; and three arches, a centre and two posterns perforated its solid mass, which was crowned by a lofty attic, bearing inscriptions commemorative of the event that it celebrated. In earlier times, when the conqueror passed under the arch in triumph, a figure of Victory, bearing a palm branch and a crown of laurel, was suspended over its apex, and made to descend on the approach of the victor, and to place the crown upon his head as he passed beneath. This is the origin of the sculptured figures of Victories in the spandrels of most of these arches.

The triumphal arches of Rome, that are now in existence, are of three very distinct species, if I may so call them. First,

those with a single arch, like that of Titus at Rome, of Trajan at Ancona, and this before us. See the print of *the Entrance to the King's Palace, Hyde Park Corner*. Secondly, those which are formed of two arches or arcades, such as those of Verona, &c., which appear also to have served for entrance gates to the city; and, thirdly, the species composed of three arches, the centre being the principal or grand arch for cavalcades, chariots, &c., and the outer two smaller, as posterns for foot passengers.

The arch before us is of the first species, consisting of a single arch and suitable architectural decorations. The aperture, covered by the arch, has an architrave, surmounted by an archivolt without a sculptured key-stone, which is an innovation by no means pleasing. The sides are decorated with Corinthian pilasters, and the space on the wall which corresponds in height with the capitals, have sculptured wreaths of laurel enclosing the initials G.R. IV., and crowns alternately.

From the four central pilasters, a portico of four columns projects on two solid plinths, which support two well-proportioned columns of the Corinthian order. The entablature is lofty and elegant, with a richly sculptured frieze, and a row of boldly projecting lions' heads on the cymatium, marking the centres of columns and other subdivisions of the order. Above the entablature, on a lofty blocking-course, is raised a well-proportioned attic, the body of which is embellished with a sculptural representation of an ancient triumph. On each of the columns is a statue of a warrior, and on the summit of the acroterium which surmounts the attic, is a figure in a quadriga or ancient four horse chariot.

The design of this very beautiful palatial entrance, is classical and appropriate, is one of the most distinguished ornaments of our metropolis, and possesses an originality of thought, that is rarely met with, in modern compositions of this kind. The masonry and sculpture are beautifully executed, and tend by their perfection to the unity of appearance between the artist's design and the artisan's execution, which is alike creditable to both.

Before leaving Hyde Park, we will take a turn to the northward up the newly made road, and look at one of the new lodges, recently erected in Park Lane by my tasteful friend







Drawn by Tho<sup>s</sup>. H. Shepherd.

Engraved by S. Lacey.

## ST LUKES CHURCH, CHELSEA.

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Decimus Burton. It is of true Grecian simplicity, of the Doric order, and appropriate to its situation. See plate of

#### ONE OF THE NEW LODGES, HYDE PARK.

Its composition consists of a centre and two flanks, the former projecting slightly, is embellished with an opening, which forms an inverted portico of two columns, within which the entrance door is perforated. No other opening breaks the simplicity of this front, the manly character of which is increased by the continuance of the bold entablature on each face of the building; but the roof is crowned by a square chimney shaft, rising above the slated roof, which adds much to the architectural effect of the picture.

We will now return towards Piccadilly and investigate both sides of that beautiful new structure,

#### THE GRAND ENTRANCE TO HYDE PARK,

another design of Mr. Decimus Burton.

This elegant composition is divided into five leading parts, namely, three arched entrances, and two connecting colonnades. The centre or principal arcade (See plate of *the Grand Entrance to Hyde Park, Piccadilly*), is wider than the side entrances, and decorated by coupled columns of the Ionic order, which is the pervading character of the whole composition.

The side entrances have two columns in antis, and the antæ are repeated in the profile or ends of the structure. The colonnades are open and support a beautiful entablature in which the able architect has committed the anomaly of introducing an architrave of three faces, which ought to be exclusively confined to the Corinthian order. The entablature is carried through the entire composition, the side entrances having a blocking-course with a raised and projecting centre, as if designed as a base for a group of statues or a trophy. This feature, the blocking-course, is omitted over the colonnade, and elevated into an attic or stylobate over the principal arch. The pedestal or frieze of this portion of the design is embellished with *bassi-rilievi* in the Athenian style of sculpture, representing a triumphal procession of equestrian warriors. Side or postern

entrances for foot passengers only, formed between well-proportioned stone piers, add to the convenience of the public and to the picturesque beauty of the design, by carrying the composition beautifully into a pedimental form. The iron railing is of a very novel, beautiful and solid form, and the whole composition grand and effective. The sculpture of this beautiful ornament to the western part of the metropolis was executed by Mr. Henning, and the masonry by Messrs. Bennett and Hunt.

We will now return and inspect the alterations in progress at the new palace; but as the architect's motto is, *wait till I have finished*, so, both our friend Shepherd must delay his pencil, and we our remarks, till it is nearer completion than it is at present.



## CHAP. V.

“ARCHITECTURE has its political uses; public buildings being the ornament of a country; it establishes a nation, draws people and commerce, makes the people love their native country, which passion is the original of all great actions in a commonwealth. *Modern Rome* subsists still, by the ruins and imitation of the *old*, as does Jerusalem by the Temple of the Sepulchre, and other remains of Helena’s zeal.”

WREN.

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THE DESULTORY SURVEY CONTINUED—THE LONDON UNIVERSITY—THE COLLEGE OF PHYSICIANS—CHRIST’S HOSPITAL AND OTHER LITERARY AND SCIENTIFIC INSTITUTIONS—THE IMPROVEMENTS AT ST. BRIDE’S, FLEET STREET—THE NEW CHURCH OF ST. LUKE, CHELSEA—THE NEW CHAPEL OF EASE, ST. MARY-LE-BONE, AND OTHER NEW CHURCHES AND CHAPELS RECENTLY ERECTED—YORK HOUSE, ST. JAMES’S PARK—LORD GROSVENOR’S GALLERY, PARK LANE—THE NEW CUSTOM HOUSE—NEW LONDON BRIDGE, CONTINUED—THE NEW SUSPENSION BRIDGE OVER THE THAMES AT HAMMERSMITH—THE NEW POST OFFICE—GUILDHALL—THE NEW HALL OF THE SALTER’S COMPANY, AND OTHER RECENT CITY IMPROVEMENTS—THE NEW TREASURY OFFICES WHITEHALL—THE KING’S THEATRE—WATERLOO PLACE AND REGENT STREET—LANDSCAPE SCENERY AND NEW VILLAS IN THE REGENT’S PARK—WHITTINGTON’S ALMS HOUSES AND OTHER NEW BUILDINGS FOR CHARITABLE PURPOSES—THE BURLINGTON ARCADE—CROCKFORD’S CLUB HOUSE—THE TEMPLE OF THE MUSES—FINSBURY SQUARE—AND THE HORSE AND CARRIAGE REPOSITORY GRAY’S INN ROAD.

Continuing our desultory survey from the last Chapter, we begin this with

## THE LONDON UNIVERSITY.

The first idea of founding a college in London, and erecting our metropolis into an university, originated with the Royal Society in 1662, at the suggestion of Sir Christopher Wren, who drew up the scheme of their charter. To this I lent a feeble

aid, in my Memoirs of that great architect, wherein I stated that\* “among other important powers, granted to the council (of the Royal Society), on behalf of the Society, is one that they would do well to exercise at the present day; for it may well be asked, why should not London be an university as well as Paris, Edinburgh, or Dublin? If the powers of a full university be likely to prove injurious to Oxford and Cambridge, or the dissipations of a metropolis to the scholars—at all events, a college, or polytechnic academy, where youths, natives of the metropolis, might be educated and reside with their parents, residents of London, at a less expense than boarding at the universities, as at present, would be worth the consideration of the Society. They have by their charter, full power and authority granted on the behalf of the Society to the council, *to erect and build one or more colleges within LONDON or ten miles thereof, of any form or quality soever, for habitation, assembling or meeting of the President, Council and Fellows, about any affairs or businesses of the Society.*”

Mr. Campbell the poet gave the next impetus, and accomplished what had before been only talked about. The new institution has met with such success, that a powerful rival, confining its objects exclusively to members of the church of England, has since started under the highest patronage. Thus, *the London University*, and *King’s College*, forming together a Metropolitan School of general knowledge, have given an impulse to society, of so beneficial a nature, that their founders must ever be ranked among the benefactors of mankind.

Pliny, the younger, was so convinced of the necessity of educating children at home, that in his Epistles, he addresses the people of Coma to the following effect, a portion of which the Council of the University have used as a motto to their second statement with great propriety.

“Where can your children,”† says this amiable and accomplished philosopher, “have a more agreeable residence than their own country? Where form their manners with more safety than in the sight of their fathers and mothers? and where will their expenses be less than at home? Is it not best,” he

\* Elmes’ Life of Wren, Quarto, London, 1823, p. 100.

† Pliny’s Epistles, Ep. 13, Book 4.



continues, "for your children to receive their education in the same place where they have their birth, and to accustom themselves from their infancy to love to reside in their native country."

The London University is erected upon the eastern side of an area of above seven acres of freehold ground, between Upper Gower Street, Bedford Square, and the New Road. The council obtained designs from several architects of eminence, and after due deliberation, finally adopted that of William Wilkins, Esq. R.A. a selection in which their own judgment coincided with that of almost every proprietor who inspected the drawings. The building in its execution had the benefit of the superintendence of Mr. J. P. Gandy Deering, A.R.A., the author of the well known work on Pompeii, in conjunction with Mr. Wilkins. The works have been scientifically executed by Messrs. Lee and Sons, the builders, who have engaged to complete the entire structure for the sum of £110,000.

The building consists of a central part (see plate of *the London University*), four hundred and thirty feet in length, with two wings, forming together three sides of a quadrangle, the central portico looking westward.

That part of the edifice which is now finished, contains four theatres for lectures, each capable of containing four hundred and forty students; two lecture rooms that will accommodate two hundred and seventy students each; five lecture rooms that will accommodate about one hundred and seventy each; a library and museum each one hundred and eighteen feet in length, by fifty feet in breadth, and twenty-three feet in height; a hall for public occasions, ninety feet in length, by forty-five feet in breadth, and twenty-three feet in height; an anatomical museum; a complete suite of rooms for the professors and students of anatomy and surgery; a laboratory and apparatus room for the professor of chemistry; rooms for the reception of the apparatus of the professor of mechanical philosophy, and several smaller apartments for the accommodation of the council, the professors and officers of the establishment.

As many of the students of the University remain there the greater part of the day, from an early hour in the morning, the council have taken care to provide due accommodations for

their comforts, during the intervals between one lecture and another. For this purpose two rooms are appropriated to their use, and they have also a library and museum, besides a range of cloisters two hundred and thirteen feet in length, by twenty-four feet in breadth. There is also in the basement story, a range of apartments fitted up for the purpose of affording the students the convenience of obtaining refreshments.

In the south range there is the above-mentioned cloister, for the exercise of the students during the intervals of study, and at the south of it is a lobby in which is the University Office, where all the financial business of the establishment will be conducted. At the foot of the staircase is the room of the clerk, and further on a room for the meetings of the council, and for the accommodation of the Warden. Opposite to this room is an apartment which is to be appropriated to the collections of the professors of Botany and of Mineralogy and Geology. A door from this room leads into the lower south theatre, which is to be used by the professors of Botany, who will lecture daily, from eight till nine in the morning, during the months of May, June and July, and those professors who have yet to be appointed.

The ceremony of laying the first stone of this important Institution took place on Monday, the 30th of April, 1827. His Royal Highness, the Duke of Sussex, as Grand Master of the ancient order of Free Masons, on the invitation of the council, undertook this office, and presided afterwards at the dinner given in celebration of the event. Arrangements were previously made by Mr. Wilkins, the architect, and by Messrs. Lee and Sons, the contractors, to accommodate the proprietors and their friends by a temporary scaffold on the ground.

On the arrival of His Royal Highness, he was received by the Council, and by several proprietors, who were appointed to act as managers of the ceremony, and as stewards of the dinner; among whom were Lord Dacre, Lord Ebrington, Messrs. Brougham, Hobhouse, Denison, Butler, Fowell Buxton, Thomas Tooke and Colonel Broughton. The procession having reached the spot where the stone was to be laid, the Rev. Dr. Cox, the honorary Secretary of the Council, read the following inscription, engraved on a plate of copper, which was afterwards placed in a cavity of the stone.



DEO · OPT: MAX:  
 SEMPITERNO · ORBIS · ARCHITECTO ·  
 FAVENTE ·  
 Q V O D · F E L I X · F A V S T V M · Q V E · S I T ·  
 OCTAVVM · REGNI · ANNVM · INEVNTE ·  
 GEORGIO · QVARTO · BRITANNIARVM ·  
 REGE ·  
 CELSISSIMVS · PRINCEPS · AVGVSTVS · FREDERICVS ·  
 SVSSEXIAE · DVX ·  
 OMNIVM · BONARVM · ARTIVM · PATRONVS ·  
 ANTIQVISSIMI · ORDINIS · ARCHITECTONICI ·  
 PRAESES · APVD · ANGLOS · SVMMVS ·  
 PRIMVM · LONDINENSIS · ACADEMIAE · LAPIDEM ·  
 INTER · CIVIVM · ET FRATRVM ·  
 CIRCVMSTANTIVM · PLAVSVS ·  
 MANV · SVA · LOCAVIT ·  
 PRID: KAL: MAII:

OPVS ·  
 DIV · MVLTVM · QVE · DESIDERATVM ·  
 VRBI · PATRIAE · COMMODISSIMVM ·  
 TANDEM · ALIQVANDO · INCHOATVM · EST ·  
 ANNO · SALVTIS · HVMANAE ·  
 M · D · C · C · C · X · X · V · I · I ·  
 ANNO · LVCIS · NOSTRAE ·  
 M · M · M · M · M · D · C · C · C · X · X · V · I · I ·  
 NOMINA · CLARISSIMORVM · VIRORVM ·  
 QVI · SVNT · E · CONSILIO ·  
 BERNARDVS · EDVARDVS · DVX · NORFOLCIAE ·  
 HENRICVS · MARCHIO · DE · LANSDOWNE ·  
 DOMINVS · IOHANNES · RVSELL ·  
 IOANNES · VICECOMES · DVDLEY · ET · WARD ·  
 GEORGIVS · BARO · DE · AVCKLAND ·  
 HONORABILIS · IAC · ABERCROMBIE ·  
 IACOBVS · MACKINTOSH · EQVES ·

ALEXANDER · BARING ·  
 HENRICVS · BROVGHAM ·  
 ISAAC · LYON · GOLDSMID ·  
 GEORGIVS · GROTE ·  
 ZAC · MACAVLEY ·  
 BENIAMINVS · SHAW ·  
 GVLIELMVS · TOOKE ·  
 HENRICVS · WAYMOVTH ·

GEORGIVS · BIRKBECK ·  
 THOMAS · CAMPBELL ·  
 OLINTHV · GREGORY ·  
 IOSEPHVS · HVME ·  
 IACOBVS · MILL ·  
 IOHANNES · SMITH ·  
 HENRICVS · WARBVRTON ·  
 IOHANNES · WISHAW ·

THOMAS · WILSON ·

GVLIELMVS · WILKINS · ARCHITECTVS ·

The Rev. Edward Maltby, D.D. F.R.S., preacher of the honorable Society of Lincoln's Inn, then offered up a very appropriate prayer, imploring the divine blessing on the Institution, and that it might be crowned with success; so that the youth, hereafter to be trained in this seat of learning, might be distinguished no less for virtue than for knowledge; so that loyalty and peace, truth and justice, religion and piety, may abound more and more.

Stephen Lushington, LL.D., of Doctor's Commons, and M.P. as representing the general body of proprietors, then came forward and addressed His Royal Highness the Duke of Sussex, in a gratulatory speech, on this most auspicious event; to which address His Royal Highness replied with thanks to the learned Doctor, to the proprietors and to their council, and acknowledging his perfect concurrence in all that had been so eloquently expressed by his learned friend, relative to the importance of the work in which they were engaged—that surrounded as he was by gentlemen of as high rank, fortune and character as any in the kingdom, he should consider the day on which he laid the first stone of THE UNIVERSITY OF LONDON, one of the proudest of his life—that while he concurred in the praises which had been bestowed on the existing Universities, he felt that there were many obstacles in the way of knowledge and of promotion, which he trusted the institution of the University of London would remove—and that *he hoped the interests of all would be successfully blended together.*

The commemorative dinner took place the same day at the Freemason's Tavern; His Royal Highness the Duke of Sussex in the chair, supported on his right hand by his Grace the Duke of Norfolk, on his left by his Grace the Duke of Leinster; and there were also present four hundred and thirty proprietors and friends of the Institution.

The London University opened its first academical session in October, 1828, with the medical classes, and its regular session in the first week of the November following.

The courses of Lectures which are at present delivered in the University are on *the Roman Language and Literature*, by Professor the Rev. John Williams, A.M. F.R.S.E. of Baliol College, Oxford; *the Greek Language, Literature and Antiquities*, by Professor George Long, Esq. A.M., late Fellow of Trinity





Drawn by - Mr. H. Shepherd

Engraved by - Tho. Barber

THE CATHOLIC CHAPEL IN TRINITY LANE  
TO HIS GRACE THE DUKE OF NORFOLK AND THE PLATE IS PRESENTED BY DEDICATION

Published Dec. 5 1847 By James C. & Co. Station Place King's Lane London





College, Cambridge; *Mathematics*, by Professor Augustus De Morgan, Esq., A. B. of Trinity College, Cambridge; *Natural Philosophy and Astronomy*, by Professor the Rev. Dionysius Lardner, LL.D. F.R.S. L. & E. M.R.I.A. F.C.P.S.F. Astronomical Society, &c. &c.; *Chemistry*, by Professor Edward Turner, M.D. F.R.S.E.; *Logic and the Philosophy of the Human Mind*, not yet appointed; *History*, which as a matter of such first-rate importance, the Council have not yet been able to nominate a competent professor; *Political Economy*, by Professor John R. Macculloch, Esq; *Jurisprudence*, by Professor John Austin, Esq. Barrister at Law, which he purposes treating on, as introductory to the science, as considered with reference to its sources, and as considered with reference to its ends and subjects; *English Law*, by Professor Andrew Amos, Esq. Barrister at Law, late Fellow of Trinity College, Cambridge; *the English Language and Literature*, by Professor the Rev. Thomas Dale, A.M. of Corpus Christi College, Cambridge; *the German Language and Literature*, by Professor Ludwig Von Michlenfels, LL.D. of the University of Heidelberg; *the Italian Language and Literature*, by Professor Antonio Panizzi, LL.D. of the University of Parma; *the Spanish Language and Literature*, by Professor Don Antonio Alcalá Galiano; *the Hebrew Language*, by Professor Hyman Hurwitz, Esq.; *Comparative Anatomy and Zoology*, by Professor Robert E. Grant, M.D. F.L.S. F.R.S.E. Fellow of the Royal College of Physicians Edinburgh; *Botany*, by Professor John Lindley, F.R.S. L.S.G.S.; *Anatomy*, by Professor Granville Sharp Pattison, Esq.; *Physiology*, by Professor Charles Bell, Esq, F.R.S. L. & E. F.L.S. M.G.S. M.Z.S. and Professor to the Royal College of Surgeons; *the Nature and Treatment of Diseases*, by Professor John Conolly, M.D.; *Midwifery and the Diseases of Women and Children*, by Professor David D. Davis, M.D. M.R.S.L.; *Materia Medica and Pharmacy*, by Professor Anthony Todd Thomson, M.D. F.L.S.; *Clinical Lectures on Medicine*, by Professor Thomas Watson, M.D. Fellow of the Royal College of Physicians; *Clinical Lectures on Surgery*, by Professor Charles Bell, Esq. F.R.S. L. & E. and some others which are not at present appointed.

The professed object of the London University is to afford the utmost facility for the acquisition of knowledge in the various departments of literature and science, leaving at the same time to

each student, according to his peculiar taste or profession, an unlimited choice of the branches taught within its walls.

The different branches of study, say the Council in their second statement explanatory of the plan of instruction adopted in their University, for which professors have been appointed, are such as properly belong to an University, and in the arrangement of the subjects to be taught in the classics, which will be attended by the junior students, it has been assumed that they will come possessed of that elementary knowledge which boys who leave school at fourteen or fifteen years of age have generally acquired.

The lecture rooms will be open to all who will comply with the terms and regulations of the University, without limitation as to age, and without examination as an indispensable preliminary. Another public advantage held out by the Council is, that persons who wish to attend the lectures of one professor only, will be admitted; but those who intend to apply for University certificates and other honorary distinctions, must go through certain courses of study; for these testimonials will be granted to such students only, as upon examination at regular intervals in the successive stages of their progress, are found to possess that knowledge by which the value of the certificate or of the academical honour will be determined. Other privileges will belong to those who enter the University for the purpose of following a regular course of education, which however will not be extended to occasional students.

The academical session of the London University commences on the first of November in every year, and continues to the middle of July, with the exception of the medical classes, which open on the first of October and terminate about the end of May. There are also short vacancies at Christmas and Easter.

For the medical students, the Council have made arrangements for temporary hospital and dispensary attendance, till such time as they shall have established both a hospital and a dispensary under their own direction and in their immediate neighbourhood, both of which desirable establishments are now in active preparation.

The manner of conducting the examinations in the London University, and the frequency of their recurrence, must necessarily vary. In some branches they form a part of the business



of every day; in others the professors examine their pupils on alternate days, and even at greater intervals where he finds it sufficient. Students are allowed to be present at the examinations without being required to take any part in them; but no student who wishes to obtain a certificate can be exempted from the examinations.

As many of my readers in the country may wish to be acquainted with some of the leading particulars of this flourishing establishment, a few lines will not be misapplied in furnishing them with such information, taken from the two statements or reports of the Council.

Besides affording the means of acquiring knowledge, the London University furnishes the public, with documentary evidence of the attainments of those students who are educated within its walls. There is therefore, in addition to the weekly examinations, at the conclusion of every session a public examination of all who may be desirous of obtaining a certificate from the professor whose course they have attended. The examiners consist of the professors of the particular department, and of such other persons as shall be specially appointed by the Council. As the value of these documents depend entirely upon the strictness of the examinations, such a system has been adopted by the Council and the examiners, as most accurately to determine the attainments of those to whom they are granted.

Besides these certificates of the professors, the University grant certificates of general proficiency in literature and science. Every student is required to produce a certain number of professor's certificates, before he can be allowed to enter upon the examination for the general certificate.

The Council have also set apart a portion of their funds for collections in anatomy, natural history, books and philosophical apparatus; and they have opened by way of a beginning the smaller library and anatomical museum. They have already had donations of nearly one thousand volumes, some of them of great value, and they have also a large collection of books in the several branches of study, which are more than sufficient for the purposes of reference. The anatomical museum is not yet completed; but it contains already in the first instance, all that the professor of anatomy and other medical professors are likely to require, with provision for its rapid and indefinite extension. This museum

has a more perfect collection of drawings of morbid structure than, I believe, has hitherto been applied to the purposes of teaching and study, and which will be peculiarly valuable to the student of the practice of medicine.

Dr. A. T. Thomson, the professor of *Materia Medica* and Pharmacy, is collecting a museum in his own department, on a more extensive scale than has hitherto been attempted in that branch of medical science. The Council are also actively employed in providing specimens for the illustration of zoology, botany and other departments of science that require them.

Dr. Lardner, the professor of Natural Philosophy and Astronomy, has been specially employed by the Council in the collection of philosophical apparatus, which in scale and extent is commensurate with the great objects of the Institution.

In the other departments of science the apparatus is not of so difficult or expensive a nature. In Chemistry, Dr. Turner has prepared all that is necessary to render the laboratory of the University complete and efficient; and in all the other departments the same liberality on the part of the Council, and equal activity and knowledge on the part of the professors are manifest.

For that part of the community who desire their sons to receive religious instructions according to the doctrines of the Church of England; the Rev. Dr. Lardner, and the Rev. Mr. Dale, two of the professors, who are clergymen of the Established Church, having from the period of their appointment, entertained the intention of providing religious instruction for those students who are members of our church, have given notice with the full approbation of the Council that they have arrangements, for that desirable end. For which purpose the Council have purchased an episcopal chapel contiguous to the University, which is called "UNIVERSITY CHAPEL," where accommodations are afforded to the students for attendance at divine service, and where a course of divinity lectures are regularly delivered during the academical session.

Concerning the houses appointed by the University, for the reception of boarders, which is an affair of peculiar interest to such of our country readers as desire to avail themselves of the benefits offered by this Institution; the Council state, that they feel that their direct interference in the management of houses opened for the reception of boarders must necessarily be ineffi-



cient: and being unwilling to give a pledge that they might not be able to redeem, they have not attempted to lay down any rules for the conduct of the students beyond the walls of the University. They therefore, in the public address, earnestly recommend to parents and guardians, in the first instance, to be scrupulously careful in examining the references given by persons opening such houses, and the experience they have already had, has established the character of those in whom confidence may be placed. For this purpose, they have empowered Mr. Taylor, the bookseller, and publisher to the University, to open a Register at his shop, No. 30, Upper Gower Street, in which the names of such housekeepers as are willing to receive boarders are inserted, under certain regulations, and with which those who wish to have their names entered and retained in the Register will be expected to comply. Some of the professors, also, receive boarders in their families.

As a more active, constant and minute superintendence over the various concerns intrusted to the Council, than was compatible with the pursuits of its members, had become necessary; they came to the resolution, after many deliberations, of appointing a gentleman whose whole time and attention should be devoted to the management of the affairs of the University under their controul; that the progress of the building, the growing amount of their receipts and expenses, the necessity for communications between the Council and candidates for professorships, proprietors and others, the purchase of books and philosophical apparatus, and ultimately the admission and classification of students, with the framing and enforcing of rules of discipline,—called for the appointment of such an officer.

The Council therefore, after careful enquiry, came to an unanimous resolution, that from habits, experience,\* character and acquirements, LEONARD HORNER, Esq. F.R.S. L. & E. F.G.S. &c. was peculiarly fitted for that situation: and, the Council having an anxious desire to consult the wishes of the great body of proprietors, and thinking it expedient in a matter of such great importance, not to proceed to the appointment of an officer to so responsible a trust, without having previously received the sanction of a general meeting, submitted their proceedings on this head to

\* Statement of the Council, p. 56.

a special general meeting of proprietors, on Wednesday, the 30th of May, 1827.

This meeting having deliberated upon the proposition of the Council for the appointment of such an officer with a salary, unanimously resolved, that they approved of the proposed appointment of a salaried officer to have constant superintendence of the affairs of the University under the Council. They also recommended the Council immediately to appoint Mr. Horner to that office, with such title and remuneration as they should determine.

That gentleman was therefore appointed to this high and distinguished office under the title of WARDEN. To this gentleman, therefore, or to Mr. Thomas Coates, the Clerk of the Council, to the two statements published by the Council, (the first explanatory of the nature and objects of the institution, and the second of the plan of instruction); and to a description of the building printed from the Report of the Council to the proprietors of the 30th of September, 1828, I take leave to refer my numerous readers for any further information that they may require concerning THE UNIVERSITY OF LONDON.

Having now taken a brief review of this great and important public undertaking, we will transfer our attention to

### THE ROYAL COLLEGE OF PHYSICIANS,

another distinguished feature among the learned and scientific bodies of our great metropolis. This eminent medical society was established in 1523, by a charter from king Henry VIII. which authorized its council to prevent any person from publicly practising as a physician, within seven miles of London, without previously becoming either a fellow or a licentiate of the College. Nor can any person become *a fellow* without having taken the degree of bachelor, or doctor of medicine at Oxford or Cambridge; or admitted a licentiate without studying two years at an English University, or obtaining a diploma from Edinburgh, Glasgow, or Dublin, and submitting to an examination as to his professional knowledge before the censors of the College.

The Society's first College was a mansion in Knightrider Street, Doctor's Commons, that was given to them by Dr. Linacre, phy-



sician to king Henry VIII. They afterwards removed to a house which they purchased in Amen Corner, Paternoster Row, where Dr. Harvey built a library and a public Hall, which he granted for ever to the College, and endowed it with his estate, which he resigned to them in his life time. Part of this estate is assigned for an annual oration in commemoration of their munificent benefactor, and to provide a dinner for the members of the College. This building was burned down in the great fire of 1666, after which the Society purchased a piece of ground on the west side of Warwick Lane, and raised a considerable sum in 1674 for the erection of a new College. Sir John Cutler offering to subscribe a large donation, a committee was appointed to wait upon him to thank him for his liberality; and, in 1668, statues in honour of the king and the liberal donor were ordered to be executed at the expense of the College. In 1689, the buildings being completed, the fellows borrowed a sum of money of Sir John to defray the expenses; but, upon his death, to their great surprize, his executors demanded upwards of seven thousand pounds of them; as in his books he had made them debtors, not only for the sum he had lent them; but also for the sum he had given them, and all the accumulated interest. The executors at length accepted two thousand pounds, and the College expunged the inscription of the old miser's liberality from under his statue, that still remains in a niche in the western front of the theatre, which is still standing in Warwick Lane.

This building was designed by Sir Christopher Wren, and finished in 1689. The Theatre, two plans, an elevation, and a section of which are given in my Life of Sir Christopher Wren, is one of the best that can be imagined for seeing, hearing and classification of the students, fellows and lecturers, and for the display of anatomical demonstrations or philosophical experiments upon a table in the middle of the arena, of any building of its size in existence. This admirable structure being now abandoned by the learned and scientific body that so long inhabited it, and its demolition being near at hand, it is worth the inspection of the investigating architect before it is destroyed.

As the majority of the leading physicians and of their opulent patients, now reside more to the westward of the metropolis than they did in the reign of Charles II. when the fellows as-

sembled in that goodly building of brick and stone, which Dr. Garth describes in his *Dispensary*, as a place

“Where stands a dome majestic to the sight,  
And sumptuous arches bear its oval height ;  
A golden globe placed high with artful skill,  
Seems to the distant sight a gilded pill.”

They have removed their establishment to an elegant and commodious building in Pall Mall East, erected from the designs of Mr. Smirke. This structure is part of a large mass of building, which on the north side faces Pall Mall East, on the east a square not yet finished, looking towards St. Martin's Church, and on the south towards Cockspur Street.

The principal front of this substantial and elegant structure is next Pall Mall East, and is composed of an hexastyle projecting portico of the Ionic order, which supports a well proportioned pediment. (See plate of *the New College of Physicians Pall Mall East*.) The front is elongated by two antæ, one on each side of the portico, which is repeated with a break between them in the flank or eastern front, and has a distinguishing centre-piece of two slightly projecting antæ and an elevated attic, with a balustrade in each wing.

The building is divided into two stories, and the windows are decorated with architraves and subcornices. The columns are beautifully wrought with a delicate *entasis* or swell, so characteristic of the pure Greek School, of which its architect, Mr. Smirke is such an eminent disciple. The architrave however is disfigured by three *faciæ*, which should never enter (in spite of antique precedent), into any order but the Corinthian, to keep the characteristics of each distinct. When the sun has past the west, on a clear summers day, the effect of this fine portico is very splendid ; diversified as it is, by the deep and broad shadow cast from the entablature and pediment, the perpendicular lines of the fluted columns, and the contrast of the shadowed eastern front, which continued forms, with a corresponding wing, and a receding portico of the same order, the principal front of the United Service Club House. See plates of *Improvements, Charing Cross*, and of *the opening of St. Martin's Church*, where the portico of the College of Physicians forms a beautiful fore-piece on the left hand side of the picture.





Drawn by Tho.<sup>s</sup> H. Shepherd

Engraved by W<sup>m</sup> Deebble

## THE LONDON INSTITUTION, FINSBURY CIRCUS.

DEDICATED TO PROFESSOR MILLINGTON WHOSE PICTURES HAVE OFTEN ENLIGHTENED HIS HEARERS WITHIN THESE WALLS.

BY HIS SINCERE FRIEND THE EDITOR

Published Sep. 19 82. by Jones & Co. 21 Abchurch Lane, London





We will now proceed to an examination of a building, which is a perfect contrast to the preceding, namely,

### THE NEW HALL, CHRIST'S HOSPITAL.

The origin and progress of this celebrated seminary of sound learning, which has given so many useful members to society, is too well known to need repetition in this place.

The building that we have just surveyed, is of the purest classical style of ancient Greece; and that which is now before us (see plate of *the New Hall of Christ's Hospital*), is of the pure classical style of ancient England.

The exterior is raised upon an arcade of flat pointed arches, which form a cloister for the boys to play under in wet weather, and is terminated at each end by two large and lofty octagonal turrets finished on the top with panels and embrasures. The hall, which is erected above the cloisters and separated by an ornamented string course, consists externally of nine lofty and spacious windows of the pointed style, divided into three heights, and four widths by moulded stone mullions. The windows are divided by well proportioned buttresses that support the principal trusses of the roof, and are finished by lofty octagonal pinacles and foliated finials. The centre of each window is again marked by intermediate pinacles supported by sculptured corbels, and the parapet is formed between them of moulded embrasures.

This beautiful elevation is constructed with fine Heytor granite, of a close compact nature, and of a beautiful gray colour, which harmonizes in a singularly beautiful manner with the architecture.

The interior is two hundred feet in length by fifteen in width. A spacious gallery runs along the side opposite to the windows and the two ends, from which the public at certain times of the year are admitted to hear the children sing anthems and other pieces of sacred music, and sup in public. At one end is a fine organ, and a pulpit is affixed under the centre window for the purposes of divine service. The decorations are bold and massive, the brackets of the ceiling, the beams, and the galleries of oak, and the walls finished a plain light stone colour.

As we are on the subject of religious and learned institutions, let us take a view of

### THE COLLEGE OF THE CHURCH MISSIONARY SOCIETY,

a building more remarkable for strength and goodness of construction than for elegance of design. It looks more like the baldness of northern Calvinism, than the chaste beauties of the simply decorated church of England. Some one must have stripped this well proportioned edifice of its laudable embellishments, as brother Jack did his garment in the Tale of the Tub. Its architect is MR. WILLIAM BROOKS, whose works of the London Institution, Finsbury Chapel and other ornaments of the metropolis, we have more than once had occasion to notice with approbation in these pages. It consists of a centre and two wings, without a single attempt at architectural decoration. See plate of *the College of the Church Missionary Society, Islington*. It is however a plain, substantial, useful building, and well adapted to a very laudable purpose.

Another similar establishment, whose peculiar merit it is now part of my duty to investigate is

### HIGHBURY COLLEGE,

a building of more pretensions, and of more real architectural beauty. It consists of a centre and two very deeply projecting wings. In the middle of the centre building is an hexastyle Ionic portico, of the Ilyssus example, with a well proportioned pediment above it. The ends of the projecting wings are tetrastyle in antis, and have also pediments and acroteria which conceal chimneys within them. See plate of *Highbury College*. The portico is raised a few steps above the court yard, which is enclosed from the high road by iron railings raised upon a lofty plinth, and a handsome carriage and two postern entrances. It reflects much credit on the architect for the selection of his materials from the choice storehouse of Ionian antiquities.

Another, although not very recent Metropolitan Improvement, is

### THE RUSSELL INSTITUTION.

in Great Coram Street Russell Square, wherein I had the honour



of delivering a course of lectures on architecture in 1821 to a very intellectual and attentive auditory.

It was originally erected by and from the designs of James Burton, Esq. whose elegant villa, the Holme in the Regent's Park, occupied our attention in the early part of this work. The original intention of this substantial-looking building, was for an assembly, concert and card rooms. It was built about the year 1800, and in 1808 was purchased by a company of proprietors, and appropriated to its present purpose, *literature*. It contains an extensive library, of which the present librarian, Edward Wedlake Brayley, Esq. has recently published a systematized catalogue, consisting of a very select collection of the most useful works in ancient and modern literature.

The reading rooms and library are also provided with all the leading periodical publications, and the current pamphlets of the day. The library is a spacious room, the whole length of the front, and there are also convenient newspaper rooms, a theatre for lectures and private rooms for the librarian.

The front next Coram Street is distinguished by a tetrastyle portico of the Doric order, with triglyphs; the cornice and frieze of which runs through the wings and flanks, divested of the triglyphs. See plate of *the Russell Institution, Great Coram Street*. There are also two low sub-porticoes which descend to a suite of baths, but as they are recent additions, they must not be considered in estimating the value of this imposing and chaste elevation.

Among all the recent improvements which have taken place within the metropolis in our days, most deserving attention, is that now called

#### ST. BRIDE'S AVENUE,

which opens to public view, Sir Christopher Wren's majestic steeple of St. Bride, Fleet Street. This church is a fabric of great strength and beauty, and forms one of the most striking features of the metropolis. Its interior is at once spacious, commodious and elegant, is one hundred and eleven feet in length, fifty-seven feet in breadth, and forty-one in height; composed of a lofty nave, covered with an arched ceiling and two aisles, separated below by solid piers, which form pedestals and support

coupled columns of the Doric order above, from the capitals of which spring the arches of the nave and aisles.

Until the time of the dissolution of the monasteries by king Henry VIII. the patronage of this church was with the abbot and convent of Westminster, then a rectory, and afterwards a vicarage. This arrangement was revoked by king Edward VI. but queen Mary restored it to the abbot and his convent. Queen Elizabeth confirmed it in the second year of her reign to the dean and chapter of Westminster, in whose patronage it still remains.

The peculiar ornament to St. Bride's church is its beautiful tower and well proportioned spire, which is second only to that of Bow, in beauty, and fully its equal in scientific construction.

The old church was so much damaged by the great fire in 1666, that it was obliged to be demolished and entirely rebuilt. It was completed in 1680, and further embellished in 1699.

The first stone of the massive tower and lofty steeple, which are now thrown open by this fine improvement, was laid on the 4th of October, 1701, and the spire was completed and the weather-cock put up on the 3d of September, 1703. In this masterly work Sir Christopher Wren was, as is well known, the architect; but I ought also to record that Mr. William Dickenson was his under surveyor, or, as we now call that officer, clerk of the works, and Mr. Samuel Fulks, mason. The entire height of this fine piece of architecture, before it was reduced a few feet, on its rebuilding by Sir William Staines, was two hundred and thirty-four feet, which is thirty-two feet higher than the Doric column on Fish Street Hill.\*

The form of this fine emanation from the scientific mind of Wren, as seen from the north side of Fleet Street, looking up the avenue (see plate of *St. Bride's Avenue*), is, first, from a lofty plain tower of masonry, forming a base higher than the neighbouring houses, crowned with a well-proportioned cornice. On this tower rises a stylobate, or continued plinth, which supports a second cubical tower of the Corinthian order, covered with circular-headed pediments, and finished with a blocking course and a balustrade, with a corresponding vase on each angle. Between these vases, and behind the balustrade, begins the spire or steeple, which is octagonal in plan, each face containing an aperture co-

\* ELMES'S *Life of WREN*, page 394.



vered with a semicircular-headed arch. A series of these octagonal arcades, setting off by degrees, in just proportion, as Prior says,

“Fine by degrees, and beautifully less.”

rise one above the other, till the upper one is reduced to a size sufficient to commence the yet lofty obelisk that crowns the whole, and is terminated by a ball and weather-cock, the vane of which is six feet four inches in length.

This spire has at various times suffered much from the effects of storms, to which its extraordinary height and peculiar form renders it liable. In June, 1764, it was much damaged by a storm of thunder and lightning, by which several stones were torn out, one of which fell into the church, doing much damage, and others were carried to a considerable distance. In 1805 a similar accident occurred, when it was repaired and reduced eight feet in height, as I have before mentioned.

Universal as were the complaints made, of all our finest structures being cooped up by mean and lofty buildings, few were so choked on every side, to within a few yards of its base, as this edifice. A calamity, which was of itself of sufficiently distressing consequences, had, however, the redeeming qualities of laying open this fine structure to Fleet Street.

A fire, which happened on the 14th of November, 1824, destroyed all the houses from the corner of St. Bride's Passage, (as a narrow nook of a court by the side of Messrs. Davenport & Co.'s china warehouse was called,) to the shoemaker's shop adjoining the new houses, since built, and thus made a spacious opening, and surprized the public with the newly-discovered beauties of St. Bride.

The inhabitants of this large and public-spirited parish had scarcely recovered from the alarm into which this calamity had thrown them, when, like their fellow-citizens at the time of the great conflagration in 1666, they commenced a design for improvement, instead of fruitlessly bewailing their loss. A meeting was soon held in the vestry-room, and measures taken to remove all the obstructions which had so long eclipsed the greatest ornament of their parish.

A design was prepared by my old and highly esteemed friend, Mr. John Buonarotti Papworth, who was employed as architect to

reinstate the houses of Mr. Galloway and Mr. H. Marriott, and to whom the honour of proposing the present effective design is entirely due. I say *effective*, because when the whole spot was vacant, it appeared no more than large enough for a fair view, and if all had been proposed, the magnitude of the expense would have annihilated the scheme; but, by the present judicious plan of rendering a small space trumpet-mouthed as it were, widening it in the upper stories where the property is less expensive, and keeping it narrow below where it is dearer, he brought the expense within compass; and had the committee waited till all the subscription had been raised, before they began their works, the great defalcation, which amounts to many thousand pounds out of the pockets of one parishioner, John Blades, Esq. formerly sheriff of London, would not have occurred.

As, however, it is probable that another public meeting may yet be called to render an account of the outlay; it is to be hoped that an ample indemnification may be made to the parties who have so well concluded their labours, and that the public will defray the defects of balance between the receipts and expenditure. Indeed I doubt not, but it will be met by a similar liberality to that which created the improvements, without which and corresponding exertions on the part of the Committee, the architect, and all concerned in it, could never have been accomplished; but poor St. Bride, and her acknowledged beauties, must have been imprisoned once more in St. Bride's Passage, with only the original crooked aperture of a breathing place to give light and air to her civic dungeon.

To revert, however, for a short time to the history of these improvements, which I shall give briefly by way of encouragement to my neighbours on any other similar proposition; a meeting was called by the Lord Mayor (Alderman Garratt), at the solicitation of the leading inhabitants of the parish, of the clergy, merchants, bankers, traders and other *friends to the improvement of the metropolis*, and held at the London Tavern, at which the Lord Mayor presided.

The preliminary address from those public spirited-parishioners who proposed the meeting is so excellent, that I cannot refrain from giving the leading points of it.

It announced that such a meeting as I have just mentioned would be held on Tuesday, the 4th of January, 1825, *to take*



*into consideration the best means of preserving the view which has been accidentally opened to the public, of that beautiful edifice, the tower and spire of St. Bride's Church:—and that the Right Honorable the Lord Mayor, would take the chair at two o'clock precisely.*

They admitted that among the reflections which foreigners have cast upon the good taste of this country, the only one for which, perhaps, there is much foundation in truth, was—that while the metropolis of the British empire possessed within itself, architectural beauties and ornaments which would not have been unworthy of the proudest æra of the arts, they are so completely obscured by surrounding buildings, that a view of them can scarcely be obtained. A striking illustration of this position has recently been afforded by the destruction of several houses forming part of the south side of Fleet Street, *which has opened to the public view the tower and spire of St. Bride's Church.*

This structure, they say, (and here I think I have the accomplished pen of my friend Papworth), which for proportion, symmetry and grandeur, is not surpassed, if equalled by any spire in this country, and which possesses this strong claim upon the public attention, that *it was designed by one of the most eminent architects England* (why did they not say Europe) *ever produced*—SIR CHRISTOPHER WREN—and is acknowledged to be his *chef d'œuvre*, has, after having been concealed by a range of houses from the sight of the public for upwards of a century, been accidentally developed, and the fact that it may be made highly conducive to the beauty and ornament of the metropolis clearly shown.

To those who are aware, say the Committee, how much the character of a nation for refined taste and encouragement of the fine arts, depends upon the traits of those qualities observable in its metropolis, a cause of great regret would arise if an *architectural gem like this* were again consigned to obscurity, which will shortly happen unless the public liberality shall afford the means of preventing it.

The great improvement to the metropolis which will be accomplished, they add, should the proposed plan be carried into effect, originated in a spontaneous demonstration of the great interest which the public felt in the measure, and it was a firm reliance on that spirit of general improvement, which so honourably distin-

guishes the present age, that produced the determination to submit this subject to the consideration of a public meeting.

In consequence of this address a public meeting was subsequently held on Tuesday, January 4, 1825, which was numerous and most respectably attended. As an humble admirer of Sir Christopher Wren, I was early at my post, and took an undivided interest in the debate which then took place.

The Lord Mayor was unanimously called to the chair, and opened the business in a very clear and able manner. Mr. Thomas Wilson, then one of the city representatives in parliament, followed with an excellent speech, and moved,

“That one of the strongest proofs of the high degree of advancement in a taste for the fine arts, which the people of England have attained, is to be found in that desire for the improvement and embellishment of the metropolis, which so honourably distinguishes the present age.”

This was seconded by Mr. A. Spottiswoode, M.P. who expressed a hope that as a beginning was now about to take place in practically evincing our high regard for the architectural beauties of the metropolis, and particularly for the improvement of the city, it would be the forerunner of other and greater improvements which were much required.

It was then moved by Mr. W. Williams, M.P. and seconded by Mr. Martin Cutler,

“That the view recently opened of the tower and spire of St. Bride’s Church, by the demolition of several houses in Fleet Street, which had obscured it from the public sight for upwards of a century, having clearly shown that this building may be made highly conducive to the beauty and ornament of the metropolis, and particularly when the adjoining buildings are made to enter into architectural combination with it” (see *the plate*) “as shown in the plan, it appears to this meeting very desirable that the view thus obtained should be preserved.”

Mr. Blades, the late sheriff, moved the third resolution, and among other observations, begged leave to assure the meeting, that if he were to be, as it seemed he was to be, their treasurer, not a shilling of the money should be spent improperly. He then addressed himself to the object of the resolution, saying it would be superfluous in him to attempt to add a single word in support





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of it, as he felt that the whole of the meeting would go cordially with him in adopting it. He therefore moved,

“That this structure, which for proportion, symmetry and grandeur of effect, is not surpassed, if equalled, by any spire in this country, also possesses this strong claim upon the public attention, that it was designed by one of the most eminent architects that England ever produced, Sir Christopher Wren.”

Mr. Obbard seconded this resolution, and observed that the sum proposed would only just carry the object into effect within the narrowest possible limits; but if more was given, much more could be done, and the space now opened would admit of a considerably larger sum being expended.

Mr. Galloway said, that previous to the question being put, he begged to congratulate the Lord Mayor and the meeting at finding the people of this country come forward in aid of public improvement; and after many very pertinent observations, said, that England could boast but of few such geniuses as Sir Christopher Wren, whose talent reflected honour on us all. He also was proud of the honour of being acquainted with the architect (Mr. Papworth), who had made the design for the present improvement, and he would say that no man could have been chosen who was better able to perform it. His talents and his general knowledge could not be surpassed, and he was convinced, that if Sir Christopher Wren could rise from the grave, he would bear testimony to the opinion he had just expressed.—He hoped this was but the commencement of the improvements to be made in the city. I hope so too, and that Mr. Galloway in his corporate capacity will lend his aid.

Mr. Marriott, also was one who felt most anxious to see this country surpass all others in her architectural beauties, and in the encouragement of the fine arts. This gentleman, I am happy to bear testimony to, was the first to suggest this idea, for he had long considered the metropolis had been deprived of a view of the finest specimen of British genius that the world could boast; and he felt that now an opportunity had been thus—it mattered not now how calamitously—offered to improve the city, and do justice to the national taste, it would be the proper time to propose it to the public.

Mr. Slade, who took such an active part in promoting the intended improvements to the area and avenues round St. Paul's,

moved the fourth resolution, and said he would confine himself to the observation, that it appeared to him that we were now in possession of a very great mine of taste, and he trusted we should explore it well. They had all read, he exclaimed, in the Cathedral of St. Paul, the words inscribed to the memory of that great man whose work they were now solicitous to display—“*Si monumentum requiris circumspice;*” so would he point out and say, “*now look around you, and behold that monument!*” He hoped that this day was only the harbinger of many other days, the labours of which would be devoted to the improvements of the city. He saw around him many gentlemen who met last year (alluding to the public meeting for the purpose of carrying Mr. Elmes’s plan for the improvement of the area and avenues round St. Paul’s), to form a Committee for public improvements, but they did not meet with that encouragement that they ought to have done. But he did trust that this was a successful commencement of that general improvement, and that ere long this city would, like DUBLIN, have a perpetual Committee for improvement; and he was sure that a fund could be derived from a source that would not effect the interests of any—he meant that one shilling per chaldron, arising from the port duty on coals, should be appropriated to that purpose. He then moved

“That the carrying into effect the plan now proposed, will, in one instance at least, rescue the national taste from the reflection so often cast on it by foreigners, that while the metropolis of the British empire contains public edifices which would not have been unworthy of the proudest era of the arts, they are so completely concealed by the surrounding buildings that a view of them can scarcely be obtained.”

Mr. Atwood Smith seconded the motion with some appropriate observations.

Sir Peter Laurie in moving the fifth resolution, alluded to the accident which they were now met to improve to the public advantage, and to the many other architectural improvements that were necessary. He thought there was a very vitiated taste in this country, in making our places of misery and of refuge, houses of ornament, and a display of public magnificence, instead of throwing them in the shade, and keeping them from the public eye. When a foreigner, he said, first came to London and beheld our Bethlem Hospital, he must think we were all mad. He



thought it bad taste to make such a display of our gaols, our bedlams, our hospitals, instead of our churches and our palaces. It gave him great pleasure to hear Mr. Galloway advocate the measure, for although he said he was no friend to the *church*, yet he admired the steeple.

Mr. Galloway corrected the worthy Alderman, saying, that although he had been represented by persons who knew him not, as being no admirer of the *church*, yet to convince them how wrongly they judged him, he most readily made a personal sacrifice, in order to bring out to public view the beauty, symmetry and general excellence of St. Bride's *steeple*.

Sir Peter then moved the following resolution:—

“That relying upon the encouragement usually given by the public to works of national ornament and utility, a subscription be now opened, to which the public be respectfully invited to contribute.”

Mr. Butterworth seconded the motion, and said that he had a very high respect for the church in general; and he had also a great esteem for this steeple in particular, and thought it was only necessary to see its beauties to confirm the propriety of its not being again suffered to be hidden.

Mr. Poynder moved the sixth resolution, and regretted that the worthy Chamberlain of that great city, whom he saw on his right, had not moved it, as he was much more competent to do so than himself. It had been already said, that it is an ill wind that blows nobody any good. There was also another very common saying, which he would venture to repeat, which was, that a penny saved was a penny gained, and he would on the same principle say, that a steeple saved was a steeple gained. The steeple which had been hidden for a century was now revealed to us—and therefore it was a steeple gained. As a proof of the high esteem in which Sir Christopher Wren was held by his cotemporaries, he begged to remind the meeting of the following anecdote:—When Sir Christopher was bowed down by infirmities, he had occasion to go to the bar of the House of Commons, and, as he entered, the members of the British senate all rose as one man, to testify the honour which they felt to be due to that great man. He then proposed,

“That the following gentlemen be a Committee, with power

to add to their number, and to apply the subscriptions in carrying into effect the plan now produced, namely,

THE RIGHT HONORABLE THE LORD MAYOR,

Mr. Alderman Waithman, M.P.	Andrew Spottiswood, Esq. M.P.
Thomas Wilson, Esq. M.P.	William Brooks, Esq.
William Williams, Esq. M.P.	Mr. Churchwarden M'Dowall,
Mr. Alderman Wood, M.P.	John Poynder, Esq.
Mr. Alderman Thompson, M.P.	Martin Cutler, Esq.
Mr. Chamberlain Clarke,	James Barbridge, Esq.
Rev. Thomas Clare, the Vicar	Henry Marriott, Esq.
of St. Bride's,	Robert Obbard, Esq.
John Blades, Esq.	

JOHN BLADES, ESQ. *Treasurer.*

ATWOOD SMITH, ESQ. *Honorary Secretary.*

These are the gentlemen, and the foregoing are a brief sketch of the leading features, that led to this great and beautiful metropolitan improvement, which I hope is not the last that I shall have the satisfaction to record.

The public and the Committee having done so much for the church, I think it would be but grateful of the parish, who are so much benefited, to erect the little entrance gate at the termination of the avenue, as originally designed by the architect and the Committee. It would be an improvement in every sense.

Being now on the subject of churches, let me call your attention to

THE NEW CHURCH OF ST. LUKE, CHELSEA.

It is not too much praise to say that this handsome church is one of the most successful attempts in modern times, at a revival of our ancient English style of ecclesiastical architecture. It is designed by my old friend and fellow student James Savage, and is highly creditable to his acknowledged taste and research.

Mr. Savage had attained by his studies in the Royal Academy, and by many of his earliest buildings, particularly his classical little Athenian chapel in Wells Street, Hackney, and his scientific bridges over the Liffey in Dublin, and over the Ouse near Temps-



ford in Bedfordshire, the character of a Grecian architect of elevated taste; and this production, in so totally different a style of architecture, proves that he has studied the beautiful models of his native country, with the same happy results that he has those of Attica.

The style of architecture that Mr. Savage has taken for his type is that which prevailed in this country during the latter part of the fourteenth and earlier part of the fifteenth centuries.

The western or principal front is a lofty commanding elevation (see the plate of *St. Luke's Church, Chelsea*) of three parts; namely, a central tower of great originality and beauty, and two side porticos in front of the aisles of equal originality, beauty and utility, without which the beauty of Solomon's porch itself were vain and frivolous. Indeed the circumstance of the application of a porch in this style of architecture may be considered as almost unique; that of Peterborough Cathedral, of which this before us is not the slightest imitation, being, I believe, almost the only instance of such an adaptation of what, almost exclusively belongs to the architecture of Greece and Rome.

This portico, for it is too decided in its character to be called a porch, consists of five principal parts, a grand central arch under the middle of the tower, and two side arches of smaller dimensions on either side. These arches are separated from each other by piers and buttresses and are surmounted by a perforated parapet of tracery work and pinacles with crockets and finials. The arches are pointed, and in proportion resemble those of Salisbury Cathedral. They are also finished above the crown moulding, with crocketed labels, rising into a graceful curve, and terminated by a foliated finial. The centre arch is farther decorated by a triangular pediment also finished in a similar manner with crockets and a finial, which rise up boldly into the great western window.

Behind this arcade, or portico, which is terminated at either end by an arch in correspondence with those in front, and a perforated parapet following the rake of the roof, is seen the western windows and raking parapet of the two aisles, and the flying buttresses which spring from the lower wall-buttresses of the aisles to the upper buttresses of the lofty nave. These upper buttresses rise beautifully above the panelled tracery of the upper parapet, and are richly decorated as they rise with delicate foliated crockets and finials; illustrating the practice of our ancient English archi-

fects of adding richness as they rise—an omission of which was noticed in the west elevation of St. Katherine's Hospital.

Following this sure canon of taste, Mr. Savage has added to the ornaments of every story of his tower, the proportions of which are illustrated, not overlaid by their introduction. The tower rises to an elevation of one hundred and forty-two feet from the ground to the top of the pinnacles, and is square on its plan. Each angle is guarded by an octangular buttress, one quarter of which, like three-quarter columns of the Roman and Italian architects is buried in and connected with the masonry of the main walls. They are banded at intervals, which get closer as they rise, by moulded string courses, and above and below each story of windows, by a continued panelled string course on the main walls of the tower.

The lower windows of the tower are divided by stone moulded mullions into four lights in width and three stories in height, exclusive of the elaborate tracery of the curved triangle of the pointed arch. These windows are recessed into the walls, and have plain labels or water tables above them, but the upper windows, which appertain to the belfry, have them curvilinear, with the addition of crockets and foliated finials. These windows are divided by stone moulded mullions, like those below, into three intervals, and are not glazed, but have *louvre boards*, as they are called, of *stone*, let into the mullions; they are but of one story in height up to the under side of the tracery of the arch.

Between these two stories of windows are square projecting panels, in the north, south and west sides, placed lozenge wise, which contain three dials of the clock, and on a level with the finials of the upper windows, a connecting cornice pervades every side and follows the outline of the octangular buttresses. This gives a richness of effect, while it serves as a connecting band to the whole. Above this are a series of pointed sunk panels, continued on every side of the buttresses as well as the walls, and above them the perforated walls and embrasures of the parapet. Each buttress is then surmounted by an octangular pinnacle, rising two stories of similar perforations above the upper moulding of the parapet, and diminishing gradually by setts-off till they terminate in a slender, delicate and tasteful finial.

These pinnacles being composed of elaborate, but strong stories of perforated open work, present a singularly light appearance,



and are really stronger than if they were solid, although this was doubted by the sapient deciders of merit in modern church architecture.

The interior of the church accords in style and beauty with the exterior, and is spacious and commodious; being one hundred and thirty feet in length, sixty-one in breadth, sixty feet in height from the paving in the nave to the highest point in the vaulted ceiling, and the aisles are thirty-two feet in height, measured in a similar manner.

The eastern end, or front, which has a very beautiful window over the altar, is disfigured by an excrescence of a vestry room, that I am inclined to think is a subsequent addition of some Committee (so called) of taste; at all events it spoils the unity of the design.

As we are on the subject of the new churches, we will with the seven-leagued boots of imagination, step from that of St. Luke's, Chelsea, to

#### THE CHAPEL OF EASE TO MARY-LE-BONE,

in Stafford Street, New Road; a composition of the Ionic order of architecture, consisting of a tetrastyle portico in front, which faces or represents the nave, and an Italian window on each side of this Athenian colonnade to bear witness to the aisles. On the flanks are repetitions of the columns (see plate of the *Chapel of Ease to Mary-le-bone, Stafford Street, New Road*). The parapet is balustraded; and above and behind the pediment, which is no representation of the end of a roof as it ought to be, rises a plain square tower. This pediment is in the situation of Carlton House columns, and might be asked, as they were by the satirical rogue mentioned in our review of that immortal work:—

Dearest Miss-Pediment, what do you there? for it seems only placed to be an impediment to a direct view of the clock.

Above this square tower, whose monotony is only broken by the clock, is a square portico of four columns on each face, somewhat resembling one of the tiers of that strange building called the Septizonium of Severus, and the steeple is finished by a campanile and cupola which support a ball and cross. It is substantial but inelegant and inappropriate.

Using our before-mentioned privilege, we will now take a glance at the

### CHAPEL OF EASE, WEST HACKNEY,

which, without the bell tower, and aisles would be a respectable version, or rather abridgement, of the portico of Covent Garden Theatre, and almost as characteristic.

As a portico it is a good copy from that of a Grecian temple, but its effect is destroyed by the wings and conventicle-headed windows, and the incubus of a bell tower that is riding upon its back.

### ST. JOHN'S, HOXTON,

is in a more original style of architecture, and is one of our best modern steeples, being less afflicted with the beauty of ugliness than some of its rivals. The façade is pleasing, and the tower comes down to the ground, and forms a proper base and foundation to the spire.

The front is composed of three parts (see plate of *the Church of St. John, Hoxton*), a centre, which defines the width of the nave, and two wings, which belong to the aisles and galleries. The centre has a portico of three-quarter fluted columns of the Ionic order, between two antæ which are repeated, slightly receding, at the angles of the aisles. A correct entablature and lofty blocking course crowns the order and connects the entire building, which is divided into two stories of windows, the lower of which light the lower part of the aisles, and the upper, which are lofty and covered with semicircular-headed arches, the galleries.

Above the entablature is a square panelled tower with a Grecian shaped window, filled in with louvres. Piers with projecting panels are placed over the columns, and a circular aperture, apparently constructed for a clock, is perforated above the central window.

The tower then sets off to a circle in plan with projecting piers on four of its faces, and a lofty cylindrical tower is erected on this base. It is divided into eight parts, by slightly projecting Grecian antæ, which have windows with semicircular heads between them. The frieze is ornamented with laurel wreaths, and the





Drawn by Tho: H Shepherd

SOUTHWARK BRIDGE, FROM BANK SIDE.

Engraved by W. Wallis

Published July 25 1827 by Jones & Co 3 Acton Place, Kingsland Road, London





blocking course is diversified by sculptured stèle over the head of each antæ, which produce a pleasing effect. The whole is surmounted by a very pretty temple, consisting of four pair of coupled columns of the Ionic order, a semi-elliptical cupola, and a cross. This church is altogether one of the most pleasing and original of the new churches of the Grecian style of architecture.

Another excellent specimen of the difficult task of applying Grecian architecture to Christian churches, which have an architecture exclusively their own, is exhibited in

### ST. PETER'S CHURCH, EATON SQUARE, PIMLICO.

This classical edifice is composed of an hexastyle portico of the Ionic order, which extends the whole width of the church. The columns are fluted and detached the entire width of an intercolumniation from the cell or body of the building. They support a lofty entablature, selected from the beautiful little temple formerly on the banks of the Ilyssus at Athens, which is crowned by a pediment of just proportions. See plate of *St. Peter's Church, Eaton Square, Pimlico*.

Between the columns, in the main west wall of the church, are three doorways of grand and classical proportions, panelled with square lacunariæ and equidistant styles, bounded by bold architraves, and crowned by handsome cornices supported by cantalivers. These being the whole openings in the wall, are productive of an imposing effect by the chaste simplicity, and breadth thereby produced.

Above the pediment, and in the perpendicular line of the back wall of the portico, is a raised building the whole width of the church, terminated at each end by pediments, much resembling the excrescences on the Mansion House in the city, and similar erections on the church of St. George, Hanover Square, but uglier than either, inasmuch as the substructure is more beautiful. Upon this species of stylobate is raised another parallelogrammatic pedestal, occupying the width of the four central columns, and decorated with panelled piers at each extremity; and upon the upper surface of this, as upon a platform, the square bell tower is abruptly placed. This portion of the steeple is a handsome moulded cube, with a dial in each face, upon which is erected a classical tower and circular finial. The tower itself is of the

Ionic order, of two columns in antis, the angles of which are crowned on the blocking course with acroteria in the form of sarcophagi, between which a cylindrical structure arises, with a cornice, a cupola, and a finial in the form of a cross. The whole spire or steeple much resembles an antique sarcophagus, and looks as if it had been removed from the street of the tombs in Herculaneum.

The body of the church is chaste and simple, with lofty semi-circular-headed windows, and a cornice corresponding with the front. Its materials are stone and stone-coloured bricks, and therefore more in harmony than some of its pie-balled contemporaries. Its architect is Henry Hakewill, Esq. who has brought his travelling reminiscences of ancient art into practice with great effect.

Another no less classical, but more elaborate effort of modern art, is the

#### NEW CHURCH OF ST. PANCRAS,

an ecclesiastical edifice of a very commanding character, and designed by Messrs. W. and H. W. Inwood, after the purest Athenian examples. The portico to the west front is hexastyle, of a very elaborate and highly enriched specimen of the Ionic order, copied from the celebrated temple of Minerva Polias at Athens. See plate of *St. Pancras Church, west front*. On the columns is raised a lofty entablature after the same example, which is covered with a tympanum of graceful proportions, and its cymatium sculptured with the beautiful foliage of the Grecian honeysuckle. The tower is octagonal in plan, with eight isolated columns on a stylobate and an entablature of the order used in the octagonal temple of Andronicus Cyrestes at Athens, more commonly called the temple of the winds. On the western summit of the entablature of this part of the campanile is the dial of the clock, supported by sculptured foliage. On the cell of this story is raised another octangular stylobate, which also supports a similar octangular temple of smaller dimensions; the summit of which is crowned by an octagonal attic, with sculptural figures on each face.

The church is entered beneath the western portico, by three noble doors of colossal dimensions, and with diminishing archi-



traves of very antique proportions. The interior is one hundred and seventeen feet in length, and sixty feet in width, with a flat ceiling divided into numerous compartments by sunken panels which enclose highly relieved foliage.

The posticum, or eastern end, is in imitation of the half of a circular temple of the Ionic order, with attached or three-quarter columns.

The side elevations are decorated with continuations of the entablature, and of the heads or capitals of the antæ, which are productive of a disagreeable effect, as confusing the simple lines of the architrave with this unbroken line of the foliage beneath.

On each side are two sub-porticoes, supported by four canephoræ, designed after those of the Erectheium at Athens, and behind them are entire sarcophagi to indicate that they lead to the silent mansions of the dead. The vaults or catacombs beneath the church, and to which these side porticoes lead, are constructed to hold two thousand coffins. The body of the church is built with brick, and faced with Portland stone and ornaments of terra cotta. The canephoræ, and sculptural ornaments, were executed by Charles Rossi, Esq. R.A. This church was finished in 1822, and consecrated on the 7th of May of that year.

Another church by the same architects, the Messrs. Inwoods, but in a very different style of architecture to that of St. Pancras, is

#### THE NEW CHURCH, SOMERS TOWN,

which is a district church in the parish of St. Pancras, and is in the pointed or English style of Gothic architecture, built of brick with stone dressings. See plate of *the New Church Somers Town*.

The western front is simple and unpretending, and is divided into five principal portions, the central of which forms the tower and entrance to the nave. The next two portions are plain, and the two extreme divisions are perforated by doorways which open into the aisles. These are separated by plain buttresses and surmounted with pinnacles.

The tower is divided into three stories, the lowermost of which contains the principal entrance; the next, which is mezzanine, holds the clock, its apparatus and dial, in a square sunk and

moulded panel; and the upper story is appropriated to the belfry. The parapet is perforated and panelled, and at each angle is a buttress finished with an octagonal pinnacle and foliated finial.

The design is homely and economical, and does not exhibit the talents of the clever architects who designed it to so much advantage as their Grecian buildings, particularly that of the new church of St. Pancras.

In a similar style, but in more picturesque taste, is

### THE NEW CHURCH, HAGGERSTONE,

a design of the style termed Gothic, and by Mr. Nash.

This church is very original in design, and exhibits the versatility of its architect's mind. Like the last, the west front is divided into five principal parts, which have more variety and picturesque beauty than that somewhat too formal a structure. See plate of *the New Church, Haggerstone*.

The central portion of the design is the lofty tower, which rises, like all those of Wren, from the ground. Each angle of the tower is protected by an octagonal buttress, between two of which is the entrance door leading to the nave, which is covered by a flat pointed arch of the Tudor style. Above this door are two plain stories separated by moulded bands or string courses, and a small pointed window to each. Above these is the clock dial, in a moulded sunk quadrangular panel, which is repeated on every face.

The parapet is terminated by a battlement on every face, and at each angle, the buttresses run up to a lofty elevation, and are terminated by crocketed pinnacles and finials. Between these pinnacles, and behind the battlements, is a lofty quadrangular lantern, supported by flying buttresses from those at the angles of the tower, and finished with buttresses, embrasures, pinnacles, finials &c. as the larger tower beneath it.

The two portions of the composition next in order are the side entrances which adjoin the tower. The doors lead to the aisles, and are covered by pointed arches and square water tables. Above each door is a narrow loop-hole window, surmounted by a gable, with a pinnacle on its apex. At each side of these entrances is a spacious flanking octangular tower, two stories in height, which contains the gallery stairs. This church, which is



dedicated to St. Mary, contains accommodation for seventeen hundred persons, and cost the sum of twelve thousand five hundred pounds in building.

Another church in a similar, but in a more florid style of architecture, is

THE CHURCH OF ST. MARK THE EVANGELIST,  
PENTONVILLE,

a design by William Chadwell Milne, Esq. the engineer to the New River Company, and son of the late Robert Milne, Esq. the architect of Blackfriars Bridge.

This small but pleasing composition consists of three parts, in the western or front principal elevation; namely, a tower of moderate height, which contains the entrance to the church generally, and two lancet headed windows, which light the aisles. See plate of *the Church of St. Mark the Evangelist, Pentonville*.

The door is deeply recessed, within a series of pointed arches, supported by circular pillars, between two square projecting panelled buttresses. The upper surface of the outer arch is decorated with crocketing, which terminate in a finial beneath the great western window, and the spandrells are filled up with panelling. The tower consists of four stories; namely, the before-mentioned entrance, the story above that for the bell ringers, another which contains the clock and its apparatus, designated by a small dial in a panelled frame, and the belfry which has three pointed windows. The parapet is ornamented externally by triangular panels, and the angles of the towers are strengthened by square projecting buttresses, carried up above the parapet and finished with crocketed pinnacles and finials.

The flanks have angular buttresses, finished in a similar manner at each corner, and dwarf buttresses, which finish below the parapet, between each window. The front and church yard are separated from the public road by plain iron railings on a stone plinth.

Before leaving the subject of the new churches, permit me to call your attention to two more, by the Messrs. W. and H. W. Inwood, in a similar Grecian style of architecture with the before-mentioned new church of St. Pancras. One is,

## THE NEW CHURCH, CAMDEN TOWN,

the western front of which is light, airy, and Grecian in an eminent degree. See plate of *the New Church, Camden Town*. The portico, which forms the centre of the composition, is semicircular in plan, the entablature of which, projecting over the centre door like the half of a large umbrella, is supported by four columns of the Ionic order, and connected to the building by proper antæ of the same order. The correctness of this order is spoiled in this instance, as in that of St. Pancras, by an architrave of three faciæ, contrary to strict ancient rule and ordonnance. The Doric order and its class should be distinguished by an architrave or epistylum of one face, the Ionic and its class of two, and the Corinthian and its manifold variations of three faces. Thus no order would trench upon another in any of their features.

The cornice is surmounted by a series of sepulchral stèle, which, being introduced instead of the bold blocking course or plain scamilli, detract from the simplicity of the design.

The side buildings or aisles have doors in correspondence with those of the nave, and the windows in the flanks are raised on a species of stylobate, which contribute by their plain simplicity to the general good effect of the whole.

The tower or steeple, in accordance with the circular portico, is circular in plan; which form pervades every story, as the octangular does that of St. Pancras. A square plinth, rising just above the roof, serves as a platform or basis to a cylindrical tower, panelled and crowned with a cornice, which forms a stylobate to a circular temple of the Ionic order. Above this is a cylindrical altar-like building, raised on steps, and covered with a cupola, upon which is raised a cross, supported by elegant foliage. On the four sides of this altar-like finial of the steeple is a projecting panel which contains the dial of the clock.

This church cost the sum of twenty thousand pounds in building, and will accommodate sixteen hundred persons sitting.

The other church alluded to, by the same architect, is

## THE NEW CHURCH, REGENT SQUARE, SIDMOUTH STREET,

a composition similar, but inferior to that of St. Pancras, which



must be considered at present as those gentlemen's master piece.

The western front consists of a hexastyle portico of the Ionic order, which has also the incorrect architrave of three *faciæ*. See plate of *the New Church, Regent Square, Sidmouth Street*.

The doors are in a similar style of majestic boldness with those of St. Pancras, and the steeple is a variation of the other, converting the octagons into circles. The windows in the flanks harmonize well with the front, and the whole edifice is a chaste and pleasing composition.

#### ST. MARY'S CHURCH, WYNDHAM PLACE, AND DISTRICT RECTORY TO ST. MARY-LE-BONE,

is, like the before-mentioned new church at Camden Town, composed of a semicircular portico, and a circular tower. See plate of *St. Mary's Church, Wyndham Place, and District Rectory to St. Mary-le-bone*. It is a substantial structure of brick and stone of the Ionic order, and from the designs of Mr. Smirke. The novelty of the perforated parapet, as a substitute for the orthodox balustrade, is no improvement, and the steeple is deficient in lightness for want of that pyramidal gradation which distinguishes the steeples of Wren above those of every other architect. About the clock part, in particular, it looks (as old Walker the lecturer on the Eidouranian used to describe his moon) rather gibbous, and the capitals of the upper columns are too plain for their situation.

The interior is in the same plain unornamented style as the exterior, except that over the altar is a large window of stained glass, representing the resurrection of Christ. This church was finished and consecrated for divine service in January 1824.

#### THE NEW CHURCH, WATERLOO ROAD,

dedicated to St. John the evangelist, was built from the designs of Mr. Bedford in 1824. It has some faults and many beauties; the columns of the portico are of the lightest style of the Doric order, and, though rather effeminate in proportion for that masculine order, are beautifully proportioned and systematically arranged.

The portico is hexastyle, and is joined to the body of the church, with antique propriety, that is, as a continuation of the lateral cornice and roof. But all this propriety of annexation, and real beauty of proportion, is absolutely destroyed by the atrocity of a steeple, the ugliest perhaps in London (except perhaps the last mentioned), which is straddled a cock-horse across the pediment. Authority and precedent have no weight here; the architects and commissioners of the new churches should have abolished such an error that even Wren never attempted, and Gibbs could hardly grace, in his beautiful absurdity of St. Martin's in the Fields, which, thanks to Messrs. Arbuthnot and Nash, we are now getting a proper view of.

Wren's steeples always stand upon a tower, that rises immediately from the ground; and those of the best Italian architects are also similarly detached, but are never seen mounted upon the saddle of the roof; whilst the real foundation is carried down between the walls, and covered by the slating, like the legs of a hobby horse rider in the May day gambols of Queen Elizabeth's time, which are his real supporters; and he thus only seems to sit, like a modern steeple on a modern roof, kicking his artificial leg to give it the appearance of reality, as the modern architect makes his ponderous steeple appear to be basking itself upon the roof.

The columns of the portico are really beautiful, although they are rather too delicate and too far asunder for the manly character of the Doric order; and the whole edifice is substantially built and scientifically constructed: it has more strength than beauty, and exhibits more science than taste.

The entablature is weak and fragile, when the order to which it is adapted is taken into consideration; the epistylum alone partaking in any way of the Dorian character. The frieze is denuded of its characteristic triglyphs and metopes, and trivial wreaths of laurel inefficiently substituted. The mutules and guttæ of the corona are also omitted, the corona itself defrauded of its fair proportions, and neither in height or projection is it Doric. And yet perhaps some committee of taste, such as Wren complained of when the committee for rebuilding St. Paul's issued their *fiat* for him to spoil his own design, may have occasioned much of the emasculations of which I am complaining.

The steeple is a series of quadrangular buildings, placed one upon the other and diminishing *seriatim* as they arise. At the





Drawn by Tho: H. Shepherd

Engraved by J. Hen

NEW GOVERNMENT MEWS, PRINCES' STREET, STORRY'S GATE,  
WESTMINSTER.

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angles are affixed quadrants of spheres and Grecian honeysuckles sculptured in their sectional faces. The entrance doors are well situated, and the windows are of good proportions; the interior is plain, but well arranged, and accords with the purposes for which it is erected; and, although a poverty of means is apparent, yet the architect has certainly made the most of the money allowed him for so extensive a building.

Let us now take a view of the church of

### ST. BARNABAS, KING SQUARE,

between the Goswell Street Road and the Regent's Basin in the City Road, an edifice built more for use and duration than particular ornament. The portico is tetrastyle of the Ionic order, without a pediment, having a blocking course and balustrade in its stead. On either side of the portico is a circular-headed window of true tabernacle cut, and sunk panels above them, like attic windows bricked up to avoid the window duty. See plate of *the Church of St. Barnabas, King Square*. Above the balustrade that crowns the portico is a square tower with belfry windows, and a dial in the upper part of the one that faces the west; and upon this is raised an octagonal obeliscal spire of good proportions, which however does not harmonize with the Ionic building beneath it.

### ST. MARY-LE-BONE CHAPEL, ST. JOHN'S WOOD ROAD,

is a substantial unpretending chapel of the Ionic order, designed by the late Thomas Hardwick, Esq. It is divided into two stories, with square windows to give light to the pews under the galleries, and with lofty semicircular headed windows to light the galleries and body of the edifice. See plate of *St. Mary-le-bone Chapel, St. John's Wood Road*. The portico is tetrastyle, and has a dial or clock-face in the tympanum of the pediment. Above this is a cubical tower, with steps, which forms a pedestal to a handsome lantern of the Roman Doric order. Apertures between the columns give light to the belfry, which is covered by a hemispherical cupola, ball and vane. It is a very useful and appropriate building, but of a fashion that is now gone by.

## ST. PAUL'S CHURCH, BALL'S POND,

a church very recently built from the designs of Mr. Barry, whose new church at Brighton has given such general satisfaction. It is one of the most rural looking of all our suburban churches, and wants but a little discolorisation and better planting around it, to pass for a veritable country church. See plate of *St. Paul's Church, Ball's Pond*. It is composed of a lofty nave lighted from above the roofs of the aisles, a square substantial brick tower with angular buttresses surmounted by crocketed pinnacles, and two aisles lighted by lancet-headed windows, which are separated by dwarf buttresses. The design is pure in taste, and drawn from the best sources of our ancient English architecture.

Not so

## THE UNITARIAN CHAPEL, FINSBURY,

which is unorthodox in every respect, and dissents from the true faith of legitimate architecture. Its principal front consists of four three-quarter Ionic columns, guarded by two pair of antæ, and a remarkably ill-proportioned entablature and pediment, which is surmounted by something like a miniature stack of chimneys. It is also disfigured by the introduction of dwelling house sash windows.

But we will turn to a more pleasing object,

## THE NEW CHURCH, STEPNEY,

a design of the late John Walters, Esq. and erected by private subscription in 1819. It is one of the best designs in the later pointed style of English architecture that has been recently erected. The western front (see plate of *the New Church, Stepney*) is composed of a lofty centre, forming the nave, and two wings which form the aisles.

The centre part has a low entrance door, with a flat pointed arch in a square moulded frame, below a wide and lofty transom window, covered by a gable. At the angles are octangular buttresses surmounted by pinnacles.



The aisles have also low doors with obtuse pointed arches, angular buttresses surmounted by pinnacles, which are repeated between every window in the north and south sides. The parapets in the west front are perforated, and in the others plain, and the spaces above the doors which lead to the aisles are handsome canopied niches, with pedestals for figures. The whole composition has a very striking English and ecclesiastical character.

#### ALBION CHAPEL, MOORFIELDS,

is a neat and unaffected building, with a peculiarly pretty little diastyle portico in antis of the Ionic order, designed by a young architect of the name of Jay. The roof gives it somewhat the air of a theatre (see plate of *Albion Chapel, Moorfields*), but it possesses a character of original thinking in its design that is highly pleasing. It was formerly occupied by the Rev. Alexander Fletcher, a clergyman of the Scots Secession Church, who has removed to the more spacious and handsome chapel in the neighbourhood, before noticed under the name of Finsbury Chapel.

Another design of Mr. Barry's must be mentioned before we leave this somewhat long list of recently erected churches and chapels; which is,

#### THE CHURCH OF THE HOLY TRINITY, CLOUDESLEY SQUARE, ISLINGTON,

a Gothic edifice of similar good taste to that recently mentioned at Ball's Pond, and by the same architect, Mr. Barry. It deserves the same praise, for characteristic design and solidity of construction, as that very rural looking church. See plate of *the New Church, Cloudesley Square*.

Among the most efficient of our Metropolitan Improvements, is

#### THE TEMPLE CHURCH AS RESTORED,

which a few years since was obstructed by wig shops, book stalls and other incumbrances. This ancient and very beautiful church

was founded by the Knights Templars in 1185, when the western or circular part was built, and dedicated to the Virgin Mary. It was re-dedicated in 1240, when the other part is generally supposed to have been erected by the Knights Hospitallers.

The western or circular part is peculiarly interesting, from its age, and from being one of the earliest specimens of the pointed style of architecture in this country. It has a circular external wall, with twelve openings, which serve as doors and windows, with dwarf buttresses between them. See plate of *the Temple Church as restored*.

The interior is formed by a series of six clustered pillars, with Norman capitals and bases, which support the same number of pointed arches, over which is a triforium and clerestery with semi-circular intersected arches, that form by their intersections the probable origin of the lancet-shaped or pointed arch.

The monuments of this church are all interesting and valuable for their antiquity and the celebrity of the personages whose fame they celebrate. The most remarkable of them are the recumbent statues of knights templars on the pavement of the circular church, in two groups of five each, lying north and south of the passage way to the choir. One group have their legs crossed, and the other straight. Three of these knights are in complete mail or suits of chain armour, with plain helmets flat on the top, and with very long shields. One of these valiant heroes is Geoffrey de Magnaville, Earl of Essex in 1148, and one of the ridge shaped stone coffins is supposed by Camden to be the tomb of William Plantagenet, the fifth son of king Henry III.

The choir, or present church, which is now used in common by the Societies of the Inner and Middle Temple, consists of a nave and two aisles of nearly equal height, but differing in width, the nave being the widest of the three divisions. It has four pair of clustered pillars, which support, with the addition of the eastern and western walls, six pointed arches, which are supported laterally on the north and south sides by strong dwarf stone buttresses. Between the buttresses are a series of lancet-shaped pyramidal windows, with isolated columns, which add great lightness to the building.

The walls of this well built church are of stone, strengthened by massive dwarf stone buttresses, and a triple roof, one over each aisle, and another over the nave, covered with lead of great thick-



ness. The whole edifice was repaired in 1682, in 1811, and again in 1827 and 1828, under the directions of Mr. Smirke, who has restored it in a substantial and masterly style. It is now outside, as well as inside, one of the greatest ornaments and architectural curiosities in the metropolis.

Having now discussed the principal of our recently built or restored sacred edifices, we will return to others erected for more profane uses, and will proceed to a view of

### YORK HOUSE, ST. JAMES'S PARK,

a new palace, begun originally for the late Duke of York, and now in a course of progress for the Marquess of Stafford, from the designs and under the superintendence of Benjamin and Philip Wyatt, Esqs. It is a large cubical building, of a mixed character of beauty and defect. Of the former are the four Corinthian porticoes which embellish every front (see plate of *York House, St. James's Park*), and of the latter are the Palladian windows in the south front, the misapplied capitals to the pilasters instead of more beautiful and more correct antæ, the arcades under the columns, the petty balusters on the cornice, and the variety of trivial breaks about the entire building. The lower windows, without architraves, are apt illustrations of Canova's comparison, that English windows were mere holes in a wall, or the Rev. Mr. Dallaway's, that they are like the human countenance divested of eyebrows.

The general effect however is good, and the entire building is grand and palatial. When the plantations are completed, and more grown, and the lower story thereby hid, it will then become a sort of basement, and the whole effect, as may be tried by hiding that portion of the building, be much improved.

Another very fine London palace is,

### LORD GROSVENOR'S GALLERY, PARK LANE,

which forms the western wing of a large and splendid town mansion, now in the course of building from the designs of Mr. Cundy. It consists of a colonnade of the Corinthian order, raised upon a plain jointed stylobate.

Over each column of the principal building is an isolated statue with an attic behind them, after the manner of the ancient building called by Palladio the Forum of Trajan at Rome. On the acroteria of the building are vases and a balustrade (see plate of *Lord Grosvenor's Gallery, Park Lane*), and between all the columns are a series of blank windows with balustraded balconies and triangular pediments, introduced in a manner that disfigures the other grand parts of the design. Over these are sunk panels with swags of fruit and flowers. But for these stopped up windows, and the overpowering and needless balustrade over the heads of the statues, this building would rank among the very first in the metropolis; but with these trifling drawbacks, that can easily be remedied before the whole is completed, it is as grand as it is architectural, and altogether worthy of its noble proprietor.

For chaste simplicity, and harmony of proportion, we have no single work of architecture in London that surpasses my old friend and occasional friendly adviser the late George Dance's fine portico of

#### THE ROYAL COLLEGE OF SURGEONS, LINCOLN'S INN FIELDS,

which, like a pension to a faithless patriot, is a good thing ill-applied, so little does it belong either in conjunction or relation to the awkward elevation behind it.

The portico consists of six lofty columns of the Ionic order, selected from the temple on the banks of the Ilyssus at Athens. See plate of *the Royal College of Surgeons, Lincoln's Inn Fields*. The entablature is in due accordance, and in the frieze is the following inscription:—

#### COLLEGIUM · REGALE · CHIRURGORUM ·

On the upper surface of the cornice is raised a solid stylobate, projecting after the manner of pedestals, over each column. On these pedestals is placed a row of antique bronze tripods, which are attributes of the Apollo Medicus, and over the centre intercolumniation a second blocking is raised, which supports a shield on which is sculptured the armorial bearings of the college, sup-



ported by two very classical figures of Æsculapius with his club and mystic serpent.

The dwelling behind is so common-place that it can be compared, in relation to its fine portico, to nothing better than some of the additions by the modern Romans to the fine antique porticoes of their illustrious ancestors.

We will now proceed in our desultory tour, and take a view of

### THE NEW CUSTOM HOUSE, FROM BILLINGSGATE.

The first building ever erected for the purpose of transacting the business of the customs was in the reign of Queen Elizabeth, and near to the site of the present extensive edifice. In the great fire of 1666 it was destroyed, with all the surrounding neighbourhood and the greater part of the city, and was rebuilt on a more extensive scale than before this calamity in the reign of Charles the Second, by Sir Christopher Wren. That building also met the same fate in 1718, and was rebuilt upon much the same plan. It was again consumed by fire in February, 1814, and was rebuilt upon a still larger and more extensive scale from the designs and under the superintendence of David Laing, Esq. the architect to the board of Customs.

In consequence of defects in its construction, which threatened a downfall to a considerable portion of the building, the long room was shored up, the front next the river taken down, and the present river front, which differs much from the preceding elevation, was erected in its stead by Mr. Smirke.

The south or river front is four hundred and eighty-eight feet in length, and the east and west fronts, or depth of the building, are each one hundred and seven feet. These three fronts are faced with Portland stone, and the north front, which is next Thames Street, is faced with brick and has ornamental stone dressings. The first stone of the new building was laid on the 25th of October, 1813, with the usual ceremonies, at the south-west corner, by the late Right Honorable the Earl of Liverpool, then first Lord of the Treasury, and the Right Honorable Lord Bexley, then Chancellor of the Exchequer, attended by the Commissioners of His Majesty's Customs, and in the presence of a great concourse

of spectators. The new building was opened for public business on the 12th of May, 1817.

The south front (see plate of *the New Custom House from Billingsgate*) is divided into three leading parts, corresponding with the divisions of the interior. They are each elevated on a lofty rusticated basement, and are again subdivided in themselves into three parts, forming a triune series of triads. This was an objection against Mr. Laing's front, that was taken down as well as against this, in which perhaps it was not possible to be obviated; for it looks now, as well as formerly, more like a range of three buildings than one entire design;—and in this respect the Thames Street front is less objectionable.

The central portion of the building, which embraces what is called the long room, is divided into three parts, a hexastyle projecting portico of the Ionic order in the centre, and two wings, each distinguished by a pair of antæ. Over the portico is raised a balustrade, in the centre of which is a large clock. Over the cornice of the side portions of this compartment of the building is a lofty attic, with windows, which light an upper row of offices.

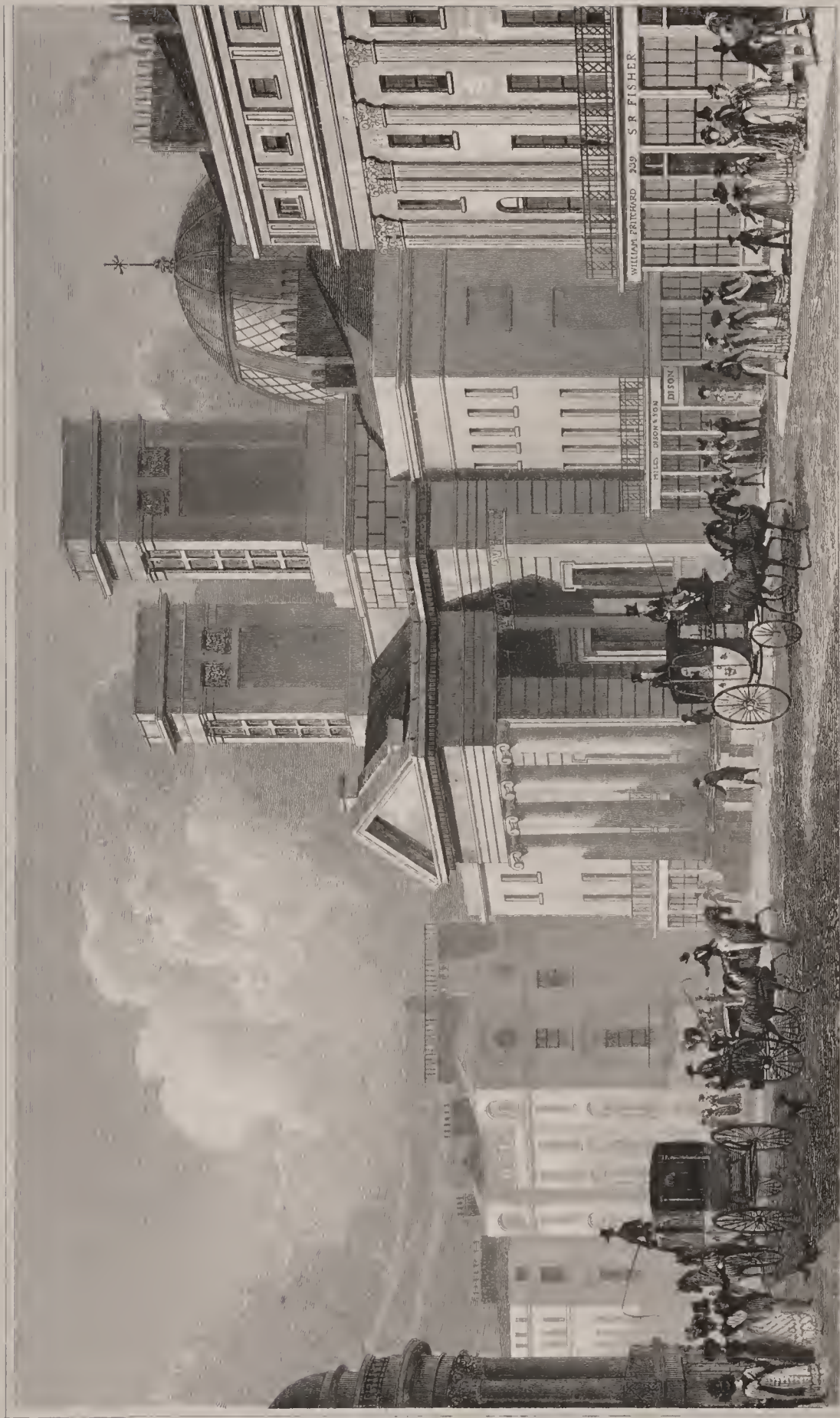
The two side main buildings have also a similar character and similar divisions, being each embellished with a hexastyle attached portico of the Ionic order, but the wings are without antæ. Over the centre entablature is an attic with windows, and over the wings a balustrade.

The side fronts, or flanks of the building, correspond in character with those of the water front, having the same line of cornices, string courses and mouldings carried through, which connect them with the north front, and leads us to a view of

#### THE CUSTOM HOUSE, FROM THAMES STREET,

which has a more massive, bold, and connected character, more the semblance of an entire building than the other. The centre is marked by eight lofty pilasters or antæ of the Ionic order, the cornices, string courses, copings, and entablatures are all carried through and give a great appearance of unity and harmony to the whole façade. The central entrance is bold and simple, and the entire composition, which is connected and business-like, reflects great credit on Mr. Laing's character as an architect. See plate





Drawn by Tho. H. Shepherd

# ST. GEORGE'S CHAPEL, REGENT STREET.

Engraved by Jas. Tangle

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of *the Custom House, from Thames Street*. With regard to the circumstances attending the fall of the long room, there have been too many versions and too much uncertainty for introducing them in this place, but it is yet to be cleared up, when justice no doubt will be done to all parties.

Since our former view of New London Bridge, or London New Bridge, as the veteran common councilman Sam. Dixon will have it called, the Lord Mayor (Lucas), who was originally a lighterman on the river, and is much to his credit Alderman of Tower ward, chose to embark at the Tower and carry his triumph through that bridge, where he had previously so often conveyed his craft. Therefore a brief account and sketch of

NEW LONDON BRIDGE, WITH THE LORD MAYOR'S PRO-  
CESSION PASSING UNDER THE UNFINISHED ARCHES,  
NOVEMBER 9, 1827,

will not be inappropriate to the subject. The upper surfaces of the arches were decorated with flags of the principal nations of both hemispheres, and crowded with spectators, who cheered and loudly greeted the splendid and novel procession as it passed under and between the timbers of the centres which supported the huge masonry of the arches. See plate of *New London Bridge, with the Lord Mayor's Procession passing under the unfinished arches, November 9, 1827*. The workmen cheered, and the watermen and other persons connected with the river service, added their voices and their hearts to the united shouts as they saw their old commodore\* holding on, in all the pride of civic glory, as the stately barge glided nobly through the narrow aperture of the centre arch. This ceremony was repeated on the following Lord Mayor's Day, by the present Lord Mayor, Alderman Thompson, with equal splendour, and less difficulty, as more of the centres were removed from beneath the arches.

Being on the subject of bridges leads us to that very beautiful work of art,

\* Alderman Lucas, during the war, was commodore to the river fencibles, a very useful and efficient part of the volunteers of London.

THE SUSPENSION BRIDGE, OVER THE THAMES, AT  
HAMMERSMITH.

Bridges of this nature, although held by some persons to be a modern invention, or derived from the rope bridges of South America and the East Indies, were in use in Europe in the time of Scamozzi, as may be seen in that architect's work called "*Del Idea Archi*," published in 1615; but the knowledge requisite to determine the properties of this kind of bridge, had not been published before the time of Bernouilli. Mr. Ware, in his excellent *Tract on Vaults and Bridges*, says, that the pendant or suspension bridges, mentioned by Scamozzi, were probably constructed on false principles, and consequently of short duration; and on that account the invention fell into disrepute and desuetude.

Among the extraordinary bridges of this nature, is one of ropes over a chasm in a mountain at Andaguailas, in the South Seas, which, according to an account published in Frezier's Voyage to those regions in 1712, measures no less than seven hundred and twenty feet between the points of suspension.

A communication across the Thames by a bridge at Hammersmith had long been necessary to the neighbourhood, when a proposal for the erection of this bridge was made by Mr. J. Tierney Clarke, the Engineer to the Hammersmith Water Works Company, and a sum necessary for its execution was raised under the powers of an act of parliament.

Before the erection of this beautiful and convenient bridge, the extensive population of its vicinity were obliged to submit to the inconvenience of a circuitous route of at least five miles, to arrive at places from which the river alone separated them. By its execution the distance from London to Richmond by Hyde Park Corner is considerably shortened, and an easier communication is made to Kingston by way of Richmond; and it is only three miles and a half from Hyde Park Corner.

The bridge itself is composed of two square towers, with pilasters and cornices of the Doric order, just below low water mark, and with apertures in them for the road-way. In these towers the chains that carry the road-way are supported (see plate of *the Suspension Bridge, over the Thames, at Hammersmith*) in the same manner and on the same principle as that of the chain



pier at Brighton, having been executed by Captain Brown of the Royal Navy, who designed and constructed that useful work, from the designs and under the superintendence of Mr. Tierney Clarke, the Engineer to the Company. It forms a novel, picturesque, and highly agreeable feature among our recent Metropolitan Improvements.

A most important and highly useful improvement, now in progress, is

### THE NEW POST OFFICE, ST. MARTIN'S LE GRAND,

a handsome and remarkably well built structure by Mr. Smirke, that was began in 1818, and for want of sufficient funds was for some time at a stand. It is now advancing towards completion, and is expected to be opened for public business on the 12th of August next (1829). It is divided into three portions; namely, a central hexastyle portico of the Ionic order, after the example of the temple of Minerva Polias at Athens. The columns are fluted, the entablature of good proportions, but with the too often used impropriety of an architrave of three faces. The frieze is plain, but the cornice has the extremely appropriate ornament of dentels in its bed mould. This central portico (see plate of *the New Post Office, St. Martin's le Grand*) is finished with a pediment of just elevation, the tympanum of which contains the imperial arms of the united kingdoms. This arrangement gives a pyramidal appearance to the group which forms the composition. The side porticoes, which are tetrastyle of the same order, are finished with a low attic raised on the blocking course, instead of a pediment, which aids the composition and forms a pleasing contrast to the central or principal subject of the group.

The portions of the building between the centre and the wings have two stories of lofty windows, which are well arranged for harmony and complete the composition, which is chaste, simple and imposing. There is scarcely a public building in the metropolis that can compete with this substantial and useful edifice, for those grand essentials of our art, utility, strength and beauty.

The basement story is constructed of granite, and the superstructure of hard bricks, faced with Portland stone; and the principal front, that which we have now been reviewing, is three hundred and eighty feet in length.

Another recent and very pretty city building is

### SALTER'S HALL,

in Swithin's Lane, Cannon Street, a handsome and very elaborate elevation, by George Smith, Esq. the architect of St. Paul's School, and many other excellent civic structures. It consists of a tetrastyle portico of the Ionic order, which supports an attic that forms a base or pedestal for the armorial bearings and supporters of the company it belongs to. See plate of *Salter's Hall*. The side portions of the elevation have semicircular headed windows, over which are tablets beautifully sculptured with the Grecian honey-suckle. The building is prettily situated in a planted garden, with dwelling houses and offices on each side.

Before leaving the subject of municipal structures, let us take a look at one of the most singular, bizarre and original architectural compositions in this or any other country,

### 'THE GUILDHALL OF THE CITY OF LONDON,

the front of which is designed by the late George Dance, Esq. the city architect. The interior is ancient as high as the cornice, and the upper part, which was rebuilt after the fire of London, is about as ugly an upper story and roof as ever disguised a beautiful hall, and the corporation will be for ever deserving of censure, till they restore the ancient groined roof, the pillars of which are absolutely groaning for their airy partners in lieu of the mountains of masonry that now defile them. This fine—and, in spite of its roof, it is still a fine—hall is one hundred and fifty-three feet in length, forty-eight in breadth, and nearly sixty in height, and will contain, it is said, nearly seven thousand persons.

The windows of the principal front are all pointed, which has given occasion to some writers, to call the style of its architecture Gothic. It is divided into three parts by four piers, pilasters or buttresses, I know not which to call them, which are surmounted by octagonal pinnacles. The square parts of these pinnacles are ornamented with sculptural representations of the city sword and mace, and the central part with the shield, arms and supporters of the corporation.



We will now proceed to

### THE NEW CORN EXCHANGE, MARK LANE,

a new building recently erected by a joint stock company, as a market for the use of the corn factors, &c. of the metropolis. It is from the designs of George Smith, Esq. and is one of the most agreeable compositions in the city. See plate of *the New Corn Exchange, Mark Lane*.

It is composed of a centre, formed of a receding hexastyle portico of the genuine Doric order, but robbed of its triglyphs, *a la mode de* Mr. Nash, which are provided with hired substitutes of laurel wreaths. The echinus is embellished with a lion's head over each column, which among the Greeks were used for the outpouring of the rain water from the roof, but which would be a libation, upon the heads of His Majesty's lieges frequenting the Corn Exchange, that Mr. Edward Tyrrell, the district surveyor, would not allow.

The cornice is crowned by a magnificent blocking course of extraordinary height and boldness, which supports a stylobate bearing the imperial arms of the united kingdoms, with agricultural trophies, and the following inscription:—

CORN EXCHANGE,

ERECTED BY ACT OF PARLIAMENT,

ANNO DOMINI M.DCCC.XXVII.

From this eastern part of the metropolis, we must now, to complete our desultory chapter of *the Metropolitan Improvements*, by an effort of the imagination, transfer ourselves to the west, and survey the as yet unaccomplished glories of

### THE NEW TREASURY, WHITEHALL,

a building of legitimate art, by Professor Soane, and which comprises, besides the Treasury, the Privy Council Office, the Board of Trade and other government offices. Several designs were made by Mr. Soane for the Board of Trade and New Council

Office. The original directions of the Lords Commissioners of His Majesty's Treasury, says Mr. Soane in his recent publication, were to prepare designs of a building for the suitable accommodation of the Privy Council and Board of Trade, confining the extent of the front to the space between Downing Street and the Treasury Passage.

For this purpose Mr. Soane prepared a design, which being too plain, he composed another in a more enriched character, with an order of architecture the same in all its parts and dimensions as in the little temple at Tivoli. The effect of this beautiful composition, which has been for ages the admiration of the lovers of classical architecture, may be seen in our before-mentioned views of the exterior of the Bank of England, executed in every respect, by Mr. Soane, according to the original.

In this design of Mr. Soane's, which I have seen, the columns were sufficiently detached from the walls, like those in the Stoa at Athens, to produce that fine effect of light and shade so well understood by the Greeks and Romans, and which, as Mr. Soane well observes and practices, constitutes one of the great beauties of architecture.

This design having been approved by the first Lord of the Treasury and the Chancellor of the Exchequer, the works were begun; but, during their progress, the entire insulated columns were pared down by high authority into three-quarter columns, and the light order of the temple at Tivoli was replaced by the more elaborately ornamented Corinthian order of the three columns in the Campo Vaccino at Rome, supposed to be the remains of the temple of Jupiter Stator. In these designs the architect was confined for the extent of his front to the above-mentioned space between Downing Street and the Treasury Passage. He was afterwards directed\* to continue the front of the Privy Council Office and Board of Trade to the extremity of the official residence of the Secretary of State for the Home Department, in Downing Street. This extension of the front in an unbroken line produced, as the professor well observes, a monotonous effect.

\* See *Designs for Public and Private Buildings*, by John Soane, Professor of Architecture in the Royal Academy, one of the Architects attached to His Majesty's Office of Works, Architect to the Bank of England, F.R.S. R.A. F.S.A. Member of the Academies of Painting, Sculpture and Architecture in Parma and Florence. London, 1829, p. 6.



He therefore made another design, with a pavilion of six columns at each extremity of the building. One of these pavilions is at the Downing Street end of the building (see plate of *the New Treasury, Whitehall*), and the other is to be where the old buttressed and sash-windowed bedaubed brick building at the other end now is.

According to this plan the northern pavilion would project several feet upon the foot-way. This difficulty occasioned, as Mr. Soane says, by the line of front having been turned considerably further westward than originally intended, may be overcome by making Downing Street the centre of the front, according to a magnificent design \* which he submitted to the Lords of the Treasury, and by continuing the line of the building southward to the same extent, so as to afford space for the State Paper Office, an official residence for the Secretary of State for the Home Department, and for the public records now deposited in sheds within Westminster Hall, and in other insecure places. This line Mr. Soane proposes also to be continued to Great George Street, wherein might be erected residences for the diplomatic officers of state, the great law officers and others connected with the public affairs of the country. This arrangement, when executed, will give great variety and picturesque effect to the façade, enriched with a view of Henry the Seventh's Chapel and Westminster Abbey; and it would likewise have the advantage of permitting the official residence of the Secretary of State for the Home Department to be added to the Treasury Chambers, to which it is contiguous, and where very considerable accommodations are wanted for the despatch of the important duties of that department, and for the convenience of the public.

“These buildings,” says Mr. Soane, “continued through Downing Place into St. James's Park, forming one general plan, might be completed *à plusieurs reprises*; and it may be added, that the accommodation of the public, and the safety of the state papers and invaluable records require the adoption of this or some other such project.”

Concerning this building, about which so much has been said, both in and out of parliament, Mr. Soane says in his before quoted work, by way of apology or defence against those who have im-

\* Plate IX. in the before quoted work.

pugned his taste, that, “in every architectural composition, the style of the *exterior* determines the character of the *interior* decorations: and, whenever the application of this axiom is neglected, the want of sound judgment and good taste in the architect will always be manifested. Upon this principle, and with due regard to the character and destination of this building, the Privy Council Chamber assumes an appearance of magnificence; whilst the other rooms, as offices, are finished in the most simple and substantial manner, suitable to the character of public offices. The new Board Room of the Board of Trade owes the manner in which it has been finished to the same cause as determined the decorations of the Privy Council Chamber, and to the old Board Room being the identical chamber in which the unfortunate Duke of Monmouth was born. To preserve the recollection of this room, the new board room is decorated, by Mr. Soane, in the same character; and such of the ornaments as could be taken down, and preserved, now form the enrichments of the new board room of the Board of Trade. From these offices there is a direct communication with the Board of Treasury, the treasury chambers, and with the official residence of the first Lord of the Treasury.

Among the recent improvements at the west end of the metropolis is the new front of

#### THE ITALIAN OPERA HOUSE, HAYMARKET, FROM PALL MALL EAST,

a joint design of Mr. Nash and his tasteful pupil Mr. Repton. It is as fine a specimen of the Palladian style of architecture as any in London, and the difficulty of the inclined plane on which it is erected is overcome with the skill of a master. The design is eminently theatrical, and therefore characteristic. Its arcades and colonnades are necessary appendages to such a building. The sculptures in the panels over the colonnade, representing the origin and progress of music and dancing, are executed in terra cotta by Mr. Bubb. See plate of *the Italian Opera House, Haymarket, from Pall Mall East*.

In our former tour we omitted, because they were then incomplete, a fine view of





Drawn by Geo. F. Shepherd.

# REGENT STREET FROM THE CIRCUS PICCADILLY.

PREVIOUS TO TAKING DOWN CARLTON PALACE.

Published Feb. 9 1828 by James K. Colburn, near the Strand, London.

Engraved by Robt. Wallis.





## WATERLOO PLACE AND PART OF REGENT STREET,

from a situation now obtained by the removal of Carlton Palace, which gives to the buildings in Waterloo Place, and those on the rising ground to where the view is terminated by the County Fire Office, a very fine effect. See plate of *Waterloo Place and part of Regent Street*.

I must also call your attention to another view, which was omitted for a similar reason, that of

## REGENT STREET, FROM THE QUADRANT,

see plate, which begins at the round cornered pavilion-like house opposite the northern end of the Quadrant, and finishes with the cubical turrets of Mr. Cockerell's new chapel near Oxford Street. It is a view replete with picturesque architectural beauty.

Since our pleasant tour round the Regent's Park several new villas have been erected, and the scenery has so much improved, by the rapid growth of the trees and shrubs, as to have occasioned many new features in the views of this charming spot. Let me therefore call your attention to

## AN ISLAND ON THE LAKE AND PART OF CORNWALL AND CLARENCE TERRACE, REGENT'S PARK,

which at this sparkling season of the year, when nature is apparelled in her gayest livery, and the silvery surface of the lake is spangled over with ever-moving gems from the inspiring rays of the sun darting through the plantations, affords a gratifying treat in a region so immersed, as it were, in the midst of the metropolis, as is the Regent's Park. See plate of *an Island on the Lake and part of Cornwall and Clarence Terrace, Regent's Park*. That pair of majestic swans, that isolated foreigner the black swan, and the swarms of cygnets and ducklings that are disporting on the surface of the water, add a liveliness to the scene inconceivably gratifying.

Turn your eye the other way, and at a small distance from the above enchanting spot see that majestic building, absurdly called the Colosseum, rearing its ample cupola over the trees. This

alone, without any of the numerous other great undertakings of Mr. Nash, will stamp him for a man of genius and an artist, though no one can really consider him as a great architect. See plate of *the Colosseum and part of the Lake, Regent's Park*.

Among the villas and other recent additions just mentioned are—

#### SOUTH VILLA, REGENT'S PARK,

the residence of William Henry Cooper, Esq. It is raised on a basement story, sufficient to elevate its architectural parts above the plantations. These consist of a tetrastyle portico (see plate of this villa) of the Ionic order, a semicircular bow, and a due distribution of windows. It is a very pretty villa-looking house.

Next is,

#### CHESTER TERRACE, REGENT'S PARK,

a splendid row of mansions arranged like others before mentioned into a very palatial-looking structure. The triumphal arches at either end (see plates), to which I before alluded, are grand, novel and effective.

Another

#### VILLA IN THE REGENT'S PARK,

is that pretty composition of four three-quarter Ionic fluted columns, between two antæ, and covered with an entablature and pediment. The lower windows, formed of antæ supporting their architraves, are tasteful and effective, and do not detract from the style of the architecture. The plantation before it is also very serviceable to the architecture which it decorates (see plates of *Villa in the Regent's Park, and St. Andrew's Place, Regent's Park*), which is a pretty and very picturesque group occasioned by the good management of accidental effects in which Mr. Nash is so deservedly celebrated.

As the thread of our tour has been broken by the numerous additions that are daily making to our *Metropolitan Improvements*, which come with a rapidity too fast for my pen to describe them,



I must now take you to a very different quarter of the town, and call your attention to

### THE HABERDASHERS' ALMS HOUSES, HOXTON;

but more properly *Aske's Hospital*.

The original building, which has been recently pulled down to make room for the present neat structure, was a truly palladian design of that great philosopher and co-student of Sir Christopher Wren, the inventive Robert Hooke. It was erected in 1692 by the worshipful Company of Haberdashers, pursuant to the will of Robert Aske, Esq. a member of that company, who left an almost unexampled legacy of thirty thousand pounds for erecting a proper edifice for the accommodation of twenty decayed members of his company. The men, who must all be single, have each apartments, consisting of three rooms, with proper diet and firing, a gown once in two years, and three pounds per annum.

The former building was very spacious, being four hundred feet in length, with an ambulatory in front three hundred and forty feet long under a colonnade of the Tuscan order. The present building is much smaller in dimensions, and consists of a central Doric tetrastyle portico, with its frieze emasculated of its manly triglyphs, and a substitution of hybrid wreaths. The wings are decorated with brick piers instead of classical stone antæ. The apartments of the men are on each side of a spacious quadrangle (see plate of *the Haberdashers' Alms Houses, Hoxton*), in the centre of which is a statue of its benevolent founder on a lofty pedestal, which bears inscriptions of his bounty. Mr. D. R. Roper is the architect of this useful edifice, which however, on comparison with its spacious and magnificent palladian predecessor, makes us exclaim, with the great Earl of Burlington on another less appropriate occasion,

“When the Jews saw the second temple they wept.”

Of nearly a similar nature are

### WHITTINGTON'S ALMS HOUSES, HIGHGATE,

a building of English domestic architecture, by Mr. George Smith the architect of St. Paul's School, the New Corn Exchange and

other works, noticed in these pages. It is a handsome and collegiate looking building (see plate of *Whittington's Alms Houses, Highgate*), as indeed it should be; for it is in lieu of that benevolent and munificent citizen's ancient college on College Hill, near Queen Street, Cheapside, which was by license from King Henry IV., in the year 1410, made a college of the Holy Spirit and Saint Mary, by Sir Richard Whittington, four times Lord Mayor of London, for a master, four fellows, clerks, choristers &c. Contiguous to which was erected an alms house, denominated God's House, or hospital, for the accommodation of thirteen persons, one of whom is the chief, with the appellation of tutor. It is still under the wise management of the worshipful Company of Mercers.

Every city apprentice must remember the legend of the poor truant Dick Whittington, sitting disconsolate on a stone at the rise of Highgate Hill, and fancying the city bells ring—

“Turn again Whittington,  
Thrice Lord Mayor of London,”

and may have his early associations roused, at seeing Whittington's College, for so I must call it, a magnificent structure in the immediate neighbourhood of Whittington's stone.

It has a central chapel, of the pointed style of architecture, the gable of which is surmounted by a lofty pinnacle. It has also two square and two angular buttresses, with pinnacles and finials in accordance. The two wings have also gables, buttresses, pinnacles and finials in a corresponding style of architecture. The doors and windows are square-headed, and covered with moulded water tables, and the whole composition is at once useful and ornamental.

Another similar establishment to which I shall call your attention before we leave this subject is, the

#### BREWER'S ALMS HOUSES, MILE END,

a smaller, but very picturesque structure, in a very neat and effective style of domestic architecture. The front elevation is composed of a receding centre, between which and the wings are two slightly projecting transepts, if they may be so called, which are embellished at the corners with angular buttresses surmounted by



pinnacles. The chimney shafts are capped in the old English style, with separate funnels connected at the top. The whole building is agreeably relieved by appropriate and at the same time useful breaks, which produce a gratifying diversity of light and shade over the entire elevation.

Before leaving the subject of the recently erected and otherwise improved charitable institutions of our metropolis, we will investigate the

#### ASYLUM FOR FEMALE ORPHANS, WESTMINSTER,

a charitable institution, originally established by Sir John Fielding, in 1758, for the laudable purpose of preserving poor friendless and deserted girls under twelve years of age from the miseries and dangers of prostitution; whilst its neighbour, the Magdalen, endeavours to reform those who have fallen into such ways. After the first patrons had arranged measures for its establishment, and agreed upon the several rules and orders for the reception and management of the children, they took the lease of a large house and offices formerly the Hercules Inn, in the Westminster Bridge Road, which they altered and furnished for their purpose, and admitted the first children into their establishment on the 5th of July 1758, three months only after the first proposal.

Most of our readers may remember the old buildings of this excellent institution, which were pulled down about three years since to make room for the present improved buildings. They had, as I well remember, much the appearance and air of livery stables, having been the *hostelerie* of the ancient Hercules Inn.

A new front row of buildings (see plate of *the Asylum for Female Orphans, Westminster*), forming two projecting wings and a centre, which leads to the chapel where many a youthful and zealous preacher has obtained celebrity and the dubious name of a popular preacher, now decorates its principal front.

The centre of this very pretty architectural composition is a portico, or rather porch, of the Ionic order, of very beautiful proportions, selected from a choice example of the purest Grecian elegance, and adapted to its situation with a very praise-worthy, if not quite successful aim at originality; for the coupled antæ outside the columns produce rather the effect of panelled piers than

what the architect (Mr. W. L. Lloyd) intended them for. The portico consists of two columns in antis, and they look rather to be imprisoned than protected by their double file of sentinels. Consequently the effect produced is a heaviness more in accordance with the character of the Doric order of the Hypæthral temple at Pæstum, than that of the lightest and most ornamental of the Ionics—that of the temple of Minerva Polias at Priene, which the architect has selected.

The same objection appears to me to pervade the whole design, and gives reason to suspect that it was originally intended to be of the Doric order. The building is too low for the stately elegance of the Ionic order, the windows are too squat, the semi-circular arches of the principal story savour too much of the Bricklayer for their Athenian accompaniments, and the cornice and blocking courses, which are continued from the portico through the main building to the wings, too ponderous.

The portico, however, with the before-mentioned exception of the coupled antæ, is well proportioned; the columns beautifully compiled and well placed; the doors and windows behind them graceful, characteristic and useful. The campanile, above it, which is riding a straddle on the apex of the pediment, the cornice of which appears reduced to the mechanical properties of struts to support it, is too much in the conventicle style to be either in good taste or to produce pleasing associations. The whole is, in spite of these defects of detail, one of the prettiest pieces of architectural composition of the present day, and is very creditable to the taste and talents of its architect.

Another splendid improvement to the architectural beauty, if not to the morality of the western portion of the metropolis, is

#### CROCKFORD'S CLUB HOUSE, ST. JAMES'S STREET,

a building of great extent and expensive execution. It is from the designs of Messrs. Benjamin and Philip Wyatt, and does great credit to their well known name. It consists of a lofty ground story, lighted by five spacious Venetian windows, and a magnificent upper or principal story, with an equal number of French casement windows decorated with proper entablatures. The two outermost of these upper windows, being without the pale and protection of the central projecting part, have the addi-



tional embellishment of pediments. This is both correct and in accordance with utility, as pediments under pediments or projecting porticoes, are absurd and ill placed. See plate of *Crockford's Club House, St. James's Street*.

The entrance is by way of the lower central window, up a flight of stone steps to the elevated ground floor, under which is a lofty, airy and extensive basement story, containing the kitchen and other offices and domestic apartments. This story is lighted by a wide area, which is separated from the street by an elegant stone balustrade. This feature of the building, like that of Mr. Soane's New Treasury, Whitehall, is more architectural, more beautiful and more in keeping with the rest of the structure than the lanky iron rails of many of its neighbours. On the pedestals of this balustrade are raised a series of bronzed tripods, that support as many elegant octagonal lanterns.

The front is composed of a centre, formed by a slightly projecting tetrastyle portico of Corinthian pilasters or antæ, which support an entablature, and two slightly receding wings, in which the epistylum is properly omitted, being supplied by the wall itself. On the upper part of the cornice is a raised blocking course, with a lofty balustrade, and piers over each pilaster, as well as beneath them.

In the order of which this elevation is composed, the brother architects have followed the heresy of Mr. Nash, by giving an Ionic entablature, strictly so in every respect, to Corinthian pilasters; or, *vice versa*, have given Corinthian pilasters to an Ionic entablature, instead of the rigid orthodoxy of their father, whose beautiful façade (Brookes' Club House) just below this, stands in awful rivalry of their defection from the true faith. Yet it is a pleasing, and from its magnitude a grand composition, and the interior, which is finished in all the rich and gaudy style of Louis XIV. is a fine specimen of that overloaded but magnificent style of domestic architecture.

In pursuing a tour of this part of the metropolis, every body must have passed through the well known

#### BURLINGTON ARCADE, PICCADILLY,

a design of Samuel Ware, Esq. the author of a very scientific volume of tracts on vaults and bridges, and architect to many

excellent buildings in Ireland, the splendid alterations at Chatsworth, at Northumberland House, and other places for the Dukes of Devonshire and Northumberland.

We must now, to pursue our desultory tour, transport you from this western end of the town, to the most eastern, and survey a building to which this work has somewhat contributed to raise again into celebrity. This is

### THE TEMPLE OF THE MUSES, FINSBURY SQUARE,

a building so named by its eccentric, founder, the late James Lackington, who realized a competency, by the sale of second-hand books, on the sure principle of small profits and quick returns; and was succeeded in business by his nephew, of the firm of Lackington, Allen & Co. On their removal westward, this large concern was for a long time empty, till it was taken by Messrs. Jones & Co. the proprietors of this work, and opened by them for the publication and sale of their works only. It may be thought unseemly here to descant on the merits of these particular editions, nor can it be necessary, since the immense circulation, not only at home, but through the Continent of Europe, America and India, is a sufficient test of superiority and of the successful issue of a bold and original plan. Suffice it to say, that the object was to combine a vast saving of expence, portability and facility of reference, with correctness, typographical beauty, and good taste. This has been effectually applied to the most popular and valuable works in English literature, comprising an HISTORICAL SERIES—THE BRITISH CLASSICS, or ESSAYISTS—a DRAMATIC and a POETICAL SERIES, besides many other works of miscellaneous character. Last, though not least in success and popularity, has been the present work, forming part of a general series, under the title of “JONES’ GREAT BRITAIN ILLUSTRATED;” and the host of imitators at once displays the public opinion as to its merits, as well as the great interest excited. In addition to the former-mentioned series of British authors, and intended as a companion, they have announced a SERIES of the most approved TRANSLATIONS from the GREEK and ROMAN CLASSICS, which is in a forward state of preparation—to commence with MURPHY’S TACITUS, complete in one elegant octavo volume.





Drawn by Tho<sup>s</sup> H Shepherd

Engraved by T Barber.

## VILLA IN THE REGENT'S PARK,

THE RESIDENCE OF JOHN MAFFRELY ESQ: MP TO WHOM THIS PLATE IS RESPECTFULLY INSCRIBED

Published May 5. 1827. by Jones & Co 3. Action Place. Kingsland Road. London





From literature, we must now turn to the sporting world, which has contributed to the architectural improvement of the metropolis by the erection of

THE LONDON HORSE AND CARRIAGE REPOSITORY,  
GRAY'S INN ROAD.

This Repository is a parallelogram, the two sides of which are alike, and its two ends, which are more architectural in feature, totally dissimilar. The side buildings consist of a range of piers and apertures, covered by a series of semicircular arches, which give light to the stables. Above this story is another with a spacious projecting balcony, running from end to end. The centre is raised above the sides, and is decorated with a tetrastyle attached portico of Ionic pilasters or antæ, and surmounted by a pediment. The sides have a series of semicircular-headed recesses, which contain windows, and are surmounted by a cornice and balustrade.

The principal end building (see plate of the *north-west view of the London Horse and Carriage Repository*) is composed of a principal story, opening into a return of the side balconies, and consists of five Ionic pilasters, with windows between them, and an attic raised upon the entablature. Above this is an acroterian, covered by a pediment, and enclosing a dial. The other front (see south-east view) is tetrastyle, of the Ionic order, with fluted pilasters, and surmounted by a well-proportioned pediment. The whole building is well arranged for its purposes, but the architectural parts want connection and simplicity. The best part is the south-east front, last mentioned.

## CHAP. VI.

“ARCHITECTURE, the queen of the fine arts, attended by her handmaids, *Painting and Sculpture*, presents herself, by prescriptive right, to the consideration and regard of the SOVEREIGN:—Monarchs can best appreciate the utility and importance of this noble art—an art which, in imperial and great works combined, displays the mighty and fascinating powers of Painting and Sculpture—of Music and Poetry.”

SOANE.

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THE DESULTORY SURVEY CONTINUED—VAUXHALL BRIDGE—THE PENITENTIARY, MILL BANK, WESTMINSTER—THE NEW PATENT SHOT MANUFACTORY, NEAR WATERLOO BRIDGE—NEW BETHLEM HOSPITAL, ST. GEORGE’S FIELDS—THE NEW NATIONAL SCOTCH CHURCH—THE LONDON OPHTHALMIC INFIRMARY, &c., FINSBURY—THE KING’S ENTRANCE TO THE HOUSE OF LORDS—BELGRAVE CHAPEL AND BELGRAVE SQUARE—ROYAL YORK BATHS AND PARK VILLAGE, REGENT’S PARK—SUFFOLK STREET, PALL MALL EAST—GUILDHALL, WESTMINSTER—THE UNIVERSITY CLUB HOUSE—THE CALEDONIAN ASYLUM—THE NEW CHURCH, NEAR HIGHGATE HILL—AND OTHER RECENT METROPOLITAN IMPROVEMENTS.

I shall now call the attention of my readers to that very useful improvement,

## VAUXHALL BRIDGE.

A bridge over the Thames near this spot was in contemplation previous to the erection of Westminster Bridge; and the question whether Westminster or Vauxhall, says a writer in the *Repertory of Arts* for March 1818, was one on which public opinion was at that time much divided. Since that period no person appears to have revived the idea, till the public attention was called to it by that indefatigable projector, Mr. Ralph Dodd, who opened a subscription to carry the measure into effect.



The first act of parliament was passed in 1809, and the works were commenced by Mr. Dodd, who discontinued his services shortly afterwards, in consequence of disputes with the directors; and Mr. John Rennie, the elder, was appointed engineer in his stead. Mr. Rennie began the execution of a stone bridge of seven arches, the first stone of which was laid by Lord Dundas, in the name of His Royal Highness the Prince Regent, on the 9th day of May, 1811.

Shortly after the completion of the foundation of the abutment on the Middlesex side, the directors, finding that the expense of a stone bridge would exceed their capital, suspended their operations, and made a second application to parliament in 1812, when they obtained an act empowering the use of iron or other materials in the construction of the bridge: Mr. Rennie being the company's engineer.

Sir Samuel Bentham then submitted to the company a design for a bridge for this spot, consisting of nine arches, upon a principle for which he had obtained a patent, the specifications of which are published in the Repertory of Arts, vol. xx. p. 129, and vol. xxi. p. 1. This design was approved by the directors, and a contract was entered into between them and Mr. J. Grellier, the builder, to be executed under Sir Samuel's directions.

The novelty of this plan, as it appears from the patentee's specification, consisted in the piers being sunk in caissons with brick and stone sides, and in the use of Kentish rag stone of small sizes for the fronts of the piers, backed in with rubble-work, laid in Roman cement. The foundations of some of the piers were laid in this manner; and a considerable part of the shore abutment that had been constructed by Mr. Rennie was taken down, and masonry of the above description substituted for it. A just fear for the success of this novel mode of construction induced the conservators of the river Thames to order a survey to be made by Mr. James Walker the engineer, and Mr. Stephen Leach the engineer to the Thames Navigation committee. In consequence of which the building committee applied to Mr. Walker for a design which he made upon a system that appeared to have more certainty of success.

It is upon this plan (see plate of *Vauxhall Bridge, from Mill Bank*), and under the superintendence of Mr. Walker as principal, and Mr. English as resident, that the present efficient

bridge has been executed, it having been thought advisable to take up and remove the whole of the work which had been previously executed.

The first stone of the present bridge was laid by the late Duke of Brunswick on the 21st of August, 1813, and on the 4th of June, 1816, being three years from the time of Mr. Walker's engagement with the company, the ceremonial of opening the bridge was performed by the carriage of William Williams, Esq., the treasurer of the company, passing over the bridge, since which time it has continued open to the public.

The width of the river Thames at Vauxhall is about nine hundred feet, the depth at low water from eight to ten feet, and the rise of the tide about twelve feet. The bridge, as may be seen in the plate, consists of nine arches of seventy-eight feet span, and eight piers, each thirteen feet wide. The length of the bridge, clear of the abutments, is eight hundred and six feet; the rise of the centre arch above high water mark twenty-seven feet; the clear width of the bridge is thirty-six feet, divided into a carriage-way of twenty-five feet, and two footways of five feet six inches each. The rise of the roadway upon the bridge is one foot in thirty-five to the middle of the fourth arch from each side; the line of the roadway over the centre arch, and half an arch on each side of it, being curved to meet the inclined planes formed by the roadway over the other arches as shown in the view.

The piers of the bridge under low water mark are faced with large blocks of Portland and Yorkshire stone, and above low water with Dundee stone, with occasional chain courses of the same material carried quite through the pier, and strongly cramped and joggled with cast iron. The abutments are built of the same kind of materials and in the same manner as the piers.

Each arch consists of ten ribs, and each rib of three segments of circles, connected together by strong crosses of iron, having a large broad plate at each end. These are bolted together through the segments of the ribs, and are accurately fitted to their surfaces; thus confining the segments of each rib in their places, and forming the whole arch into one connected body. The abutment piece of each arch is let into the stonework of the pier, and is further strengthened by a casting across the pier opposite to the bearing of each rib, so that from one side of the river to the other is a continuous line of cast iron. The arches are further stif-



fened by a number of long screw bolts, which pass through all the ribs, and thin hollow tubes let in between the ribs and screwed upon the face of the outside ribs.

The roadway is supported upon cast iron plates, which rest upon the top shoulder of the ribs, and upon those plates is laid a thickness of eighteen inches of gravel to form the road. The pedestals and panels, between the iron railing which form the parapet of the bridge, both over the piers and over the arches, are also of cast iron.

The whole of the iron work is covered with a coating of distilled coal tar, excepting the outer face of the external ribs, the panels, pedestals, and railing, which are painted with a chemical stone-coloured anticorrosive paint.

This very useful bridge is connected with the metropolis by an excellent road to Eaton Street, Pimlico, just at the back of the new palace now building on the site of Buckingham House. This road forms a direct line with Hyde Park Corner, through Grosvenor Place on the Middlesex side, and to the Vauxhall Road near the turnpike on the Surry side. Besides these roads, is another running on the Middlesex side of the river from Millbank Street, Westminster, and the bridge has shortened the former distance between Westminster Abbey and Vauxhall Bridge, nearly a mile.

#### THE PENITENTIARY, MILLBANK, WESTMINSTER.

The plan of this building is principally on the *Panopticon*, or *allseeing* principle of Jeremy Bentham, and was constructed for the purpose of trying the effect of a system of imprisonment, founded on the humane and rational principles of classification, employment, and reform. The prisoners, who are offenders of secondary turpitude, and who are confined here instead of being transported or sent to the hulks, are therefore separated into classes, are compelled to work, and their religious and moral habits, as well as those of industry and cleanliness, are properly attended to.

The external walls of this vast building, which resembles a fortification, or rather a continental fortified chateau, form an irregular octagon, enclosing no less than eighteen acres of ground. This large space comprehends several distinct though conjoined

masses of building, the centre one being a regular hexagon, and the others branching out from its respective sides. By this means the governor, or overseer, can at all times have the power of overlooking every division of the prison, from windows in the central part. See plate of the *Penitentiary, at Millbank, Westminster*.

This institution, under an act of the 56 George III. c. 63, A.D. 1816, entitled “an act to regulate the Penitentiary House at Milbank,” is to accommodate four hundred male and four hundred female convicts. It is governed by a committee nominated by the privy council, which forms a body corporate, and has the appointment of all the officers, and the exclusive management of the prison. The prisoners are allowed a per centage on their labours, and the amount is given them when discharged. The expense of building this vast edifice amounted to nearly five hundred thousand pounds.

We will now take a boat, as the tide is gently running down, and, as we land at Waterloo Bridge, take another look at

#### THE NEW SHOT MANUFACTORY NEAR WATERLOO BRIDGE,

which we have before described in page 155 of this work. It looks magnificent at this period of the tide, and deserves all the commendation that has been bestowed on it, either for its construction or for its beauty.

In pursuit of our desultory expedition, I will now take you to see one of the most beautiful, most substantial, and most useful of our numerous charitable institutions, namely, the

#### NEW BETHLEM HOSPITAL, ST. GEORGE'S FIELDS.

This building, which is for the cure of lunatics, presents a front of extraordinary grandeur and beauty, being scarcely inferior in harmony of proportion to George Dance's exquisitely proportioned hospital of St. Luke in Old Street Road, with more of architectural decoration. It is five hundred and eighty feet in length, and is composed of three principal and two subordinate parts, namely, a noble central building, embellished with an hexastyle portico of the Ionic order, which embraces only a part of its length, two side pavillions or wings, and two receding intermediate parts which



form the body of the building. See plate of the *New Bethlem Hospital, St. George's Fields*.

The central building, besides its before-mentioned Ionic portico, has a continuation of its main building to an extent of three windows on each side of its outer columns. It is surmounted by a well-proportioned pediment, above which is erected a handsome attic, which serves as a base to a cubical building surmounted by a hemispherical cupola.

In the hall which is entered under this beautiful Grecian portico, are the inimitable statues of *raving* and *melancholy* madness by Cibber, who sculptured the scaffold poles, hods of mortar, and colossal wigs on the pedestal of the monument near London Bridge. These exquisite statues, which are quite *classics* in their way, formerly decorated the piers of the principal gateway to the former hospital in Moorfields.

The wings and body of the building are in happy accordance with the central composition, and comport well with the general picture. In these the patients are accommodated, and in the area behind, which comprises nearly twelve acres, are separate buildings for offices, &c., and enclosed grounds for the exercise of the patients. The interior arrangements are designed with great judgment by the late Mr. Lewis, who was architect to the building and to Christ's Hospital in Newgate Street, and the contrivances for warming and ventilating the different wards are extremely judicious.

This establishment contains accommodation for two hundred patients, exclusive of about sixty others, who are confined for acts of criminality, the charges of whom are defrayed by government. The building cost about a hundred thousand pounds, and the annual income of the institution is about eighteen thousand pounds.

My next step, and I hope my Scottish cousins will not think me satirical, is to

#### THE NEW NATIONAL SCOTCH CHURCH, SIDMOUTH STREET, GRAY'S INN ROAD,

where that spirit of the age, the Rev. Mr. Irving, astonishes and delights his countrymen. But for him this splendid embellishment of our metropolis had never been built; therefore to him this praise is due. "Our Caledonian divine," says Mr. Hazlet, "is equally

an anomaly in religion, in literature, in personal appearance, and in public speaking. To hear a person spout Shakspeare on the stage is nothing—the charm is nearly worn out—but to hear any one spout Shakspeare (and that not in a sneaking under-tone, but at the top of his voice, and with the full breadth of his chest), from a Calvinistic pulpit, is new and wonderful. The *Fancy* have lately lost something of their gloss in public estimation, and, after the last fight, few would go to see a Spring or a Neat set to;—but to see a man who is able to enter the ring with either of them, or brandish a quarter-staff with Friar Tuck, or a broad-sword with Shaw the Life-guards' man, stand up in a strait-laced old-fashioned pulpit, and bandy dialectics with modern philosophers, or give a cross-buttock to a cabinet minister—there is something in a sight like this that is worth seeing. It is as if Cribb or Molyneux had turned Methodist parson, or as if a Patagonian savage were to come forward as the patron-saint of evangelical religion." Again, he says, "Mr. Irving must have something superior in him, to look over the shining close packed heads of his congregation to have a hit at the *great Jurisconsult* (Jeremy Bentham) in his study. He next, ere the report of the former blow had subsided, made a lunge at Mr. Brougham and glanced an eye at Mr. Canning, *mystified* Mr. Coleridge, and *stultified* Lord Liverpool in his place—in the gallery. It was rare sport to see him: 'like an eagle in a dove-cote flutter the Volscians in Corioli.'"

These splendid powers in Mr. Irving have produced the removal of the principal congregation of the national church of Scotland in London, from a miserable meeting-house in a back street in Hatton Garden, to the present cathedral-looking edifice, which does honour to the good taste and liberality of our northern brethren. See plate of the *National Scotch Church, Sidmouth Street, Gray's Inn Road*.

The elevation next Sidmouth Street is composed of three leading parts; namely, two towers, over the entrances into the aisles, and a central part surmounted by an embattled gable, that conceals the roof, over the nave. The doors are recessed into the thickness of the walls with clustered pillars and mouldings, and the central one is finished by a handsome crocketed gable and finial. Plain buttresses are introduced at the angles of the building and between the openings which run up the whole





Drawn by The H. Steiner

Engraved by W. Barringer

# NEW BUILDINGS, PALL-MALL, LONDON, AND THE UNIVERSITY OF OXFORD

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height of the lofty towers, and finish with pinnacles crocketed up the angles, and elaborately carved finials.

Over each door are windows that light the aisles, and over the centre a handsome six light mullioned window, with rich tracery in the triangular part with which it is finished. Over this is a triangular gable intersecting a moulded string course, on which is inscribed in large capitals—*ECCLESIA SCOTICA*.

The towers have on each of their faces handsome pointed windows finished with crocketed labels and finials, and the parapets are embattled.

The flanks of the building are plain, but effective; for richness of ornament would have been not only misapplied, but even wasted in such situations. The architect of this very handsome specimen of the beautiful pointed style of our ancestors is William Tite, Esq., and it does great credit to his researches into their architectural stores.

#### THE LONDON OPHTHALMIC INFIRMARY, &c. FINSBURY,

has no architectural feature beyond that of plain utility in its entire composition. It is three stories in height, faced with brick, and divided by string courses of Portland stone, and crowned by a moulded cornice and blocking course, on which is inscribed, "*LONDON OPHTHALMIC INFIRMARY*." See plate of *the London Ophthalmic Infirmary, Finsbury*.

As this institution is for the cure of persons afflicted with incipient blindness, another laudable charity for those afflicted with total blindness, presents itself in the

#### ASYLUM FOR THE INDIGENT BLIND, WESTMINSTER ROAD,

a building more commendable for its utility than for its beauty, and apparently designed for its patients; any of whom would be supremely blessed, could they but see its glaring disproportions. The centre is composed of a ground story of three openings, covered with semi-elliptical arches, raised upon their narrow diameter, on which is raised a principal story of three windows, with a façade of four ill-proportioned squat pilasters with Ionic columnar capitals. See plate of the *Asylum for the Indigent Blind, Westminster Road*.

On these capitals is raised an entablature and blocking course, with an inscription on the frieze and architrave, indicating the building to be a

“SCHOOL FOR THE INDIGENT BLIND, INSTITUTED D.MCCC.XIX.  
SUPPORTED BY VOLUNTARY CONTRIBUTIONS,”

and also on the string courses of the principal and wing building, that articles manufactured on the premises by the indigent blind, such as hearth rugs, baskets, turnery, &c. may be purchased by the public.

In this praiseworthy and well conducted establishment, which it is quite a treat to visit, about sixty indigent persons, male and female, are supported and taught the arts of manufacturing baskets, mats, clothes lines, sash cords, hearth rugs, &c. from which a produce of from eight hundred to a thousand pounds a year is generally produced. This institution was originally established in 1792, and the present erected in 1807, and enlarged in 1819, so as to accommodate two hundred children.

#### THE KING'S ENTRANCE TO THE HOUSE OF LORDS.

Taking our view from Poet's Corner, it embraces the arcade and superstructure said to have been designed by our late King George III.

Early in 1822 Mr. Soane, the architect, was directed to prepare a design for the improvement of His Majesty's Entrance into the House of Lords:—a design was made, in the Gothic arcade, in front of the House of Lords, and was continued by a curvilinear line to the old entrance leading into the Prince's Chamber. See plate of *the King's Entrance to the House of Lords, from Poet's Corner*. In the centre of this curvilinear line the carriage entrance, as is seen in the plate, is constructed.

The design having been approved by His Majesty, the works were begun and carried on with such zeal and attention, that on the 30th of January, 1823, the carriage entrance and the royal staircase, called by Mr. Soane, in his recently published large work on the various buildings erected by him, the *Scala Regia*, were finished as far as the door leading into the Prince's Chamber. During the progress of this work, Mr. Soane made other designs



to complete the entrance from the *Scala Regia* into the House of Lords, which having been approved by His Majesty, the foundations of the building were laid on the 30th of October, 1823; and, by continuing the works night and day, the whole was completely finished on the 1st of February, 1824.

At the august ceremony of our Sovereign's opening the Parliament of the United Kingdoms, His Majesty enters by this way. On arriving at the new carriage entrance (see plates of *the King's Entrance to the House of Lords, from Poet's Corner*, and *the Parliament House, from Old Palace Yard, Westminster*), the procession is formed, His Majesty alights, passes along the corridor which leads to the *Scala Regia*, through the Ante Room, the Royal Gallery and the Painted Chamber, into the Robing Room; and thence into the House of Lords, where His Majesty then takes his place upon the throne. For the better and more suitable accommodation of the king on these grand occasions, the floor of the noble apartment called *the Painted Chamber*, wherein the conferences between the two Houses of Parliament are held, has been raised to a perfect level, and the doorway from the Royal Gallery into the Painted Chamber suitably enlarged, and decorated with a marble doorcase, which are the only alterations made by Mr. Soane.

The exterior of these additions to the House of Lords are plain and simple specimens of the pointed style of architecture, embattled on the top, and composed in a corresponding style with the less recent portions of the building.

Before leaving this spot, I take leave to mention, that among other of Mr. Soane's eligible improvements suggested during the progress of these works, he proposed to trace out a suitable approach for the king from the New Palace into the House of Lords, leaving Buckingham House, its superb hall, and its magnificent staircase, and other apartments unaltered, as a residence for some of the younger branches of the royal family; Carlton Palace, with its noble portico, and its unique hall, one of the masterpieces of the late Mr. Holland, was to have been appropriated as a palace for the heir apparent or presumptive, connected with such other buildings as might be necessary for the National Gallery, the Royal Academy, the Royal and Antiquarian Societies, &c. forming together one grand assemblage of public buildings. But this beautiful architectural vision has vanished, and a row of

lofty mansions, decorated with sculpture, have appeared in its stead.

Let us now take our departure across the Park to that incipient region of fashion forming in the ancient back settlements of Pimlico and the Five Fields, Chelsea:—and first survey

### BELGRAVE CHAPEL AND THE WEST SIDE OF BELGRAVE SQUARE.

Belgrave Chapel is a chaste and elegant design of the Ionic order by Mr. Smirke, after the example of the temple on the banks of the Ilyssus at Athens, which I took an agreeable opportunity of commending, shortly after its first erection, in my lectures on architecture at the Russell Institution. The cell or body of the chapel is parallelogramatic in plan, and Grecian in decoration; with antæ at the angles, the entablature carried over them, and a well proportioned stylobate by way of blocking course to the cornice and of parapet to the roof, which crowns the elevation.

The principal front has a tetrastyle portico, flanked and supported behind with antæ, proper to the order, and raised on a handsome flight of steps above the street. See plate of *Belgrave Chapel, and West side of Belgrave Square*. The columns are covered by a lofty epistylum, a plain frieze, and a cornice in flank, which resolves itself into a beautifully-proportioned pediment in front, and which, by its becoming projection, adds a singularly effective play of light and shade over the whole composition.

Behind the central intercolumniation is a single doorway of large dimensions, embellished with architraves to the jambs, and an entablature *proper* to the lintel:—and windows, with diminishing jambs, like the little gem of a circular temple at Tivoli, the darling of Claude Lorraine, ornament the wall between the antæ.

Beyond this is the west side of Belgrave Square, named after one of the titles of the Earl of Grosvenor, the ground landlord of this noble estate, which is of the great extent of nearly one hundred acres, lying between Knightsbridge and Pimlico from north to south, and between Chelsea and Buckingham Gate from east to west.



This extensive area will be covered with mansions and handsome houses, laid out with beautiful plantations, into two spacious squares, a crescent, and several detached villas, one of which is nearly finished, from the designs of H. E. Kendall, Esq., for Thomas Read Kemp, Esq. M. P., the opulent proprietor of Kemp Town, Brighton.

The general arrangement was designed by Mr. Cundy, as surveyor for the ground landlord; the greater part of the ground was principally taken by Messrs. Cubitts, the eminent builders, and the architecture of the four sides of the square was designed by George Basevi, Esq. This great undertaking, equal in extent and value to many cities, and destined (say the projectors) to be the future residences of the highest class of the fashionable world, is constructing over a district formerly known as *the Five Fields*, and as the resort, on Sunday mornings and Saint Mondays, of pugilists, blackguards and duck-hunters. The improvement is great and manifest, and our best wishes go with its enterprising owners and speculators for its complete success.

The general arrangement of the *exterior* of the rows and streets is rather common-place, but the interior of the houses, the detached porticoes, and other details, as well as the unattached buildings, such as Mr. Hakewill's new church in Eaton Square, Mr. Smirke's chapel just mentioned, Mr. Kendall's Kemp-villa, and some others, which are in a less forward state, exhibit more artist-like composition and architectural feeling.

Belgrave Square occupies an area of about ten acres, not including the ground upon which the houses are built; and Eaton Square, nearly adjoining, named after another title of the Grosvenor family, of which only one side is built, will occupy, when completed, an area of above fourteen acres. Its plan is that of a parallelogram, of eighteen hundred feet in length, by three hundred and sixty in breadth, between the houses.

To have a better view of the best portion of this new world of bricks and mortar, we will take our station opposite to the

#### NORTH EAST SIDE OF BELGRAVE SQUARE,

Which is composed of five principal parts; a lofty centre, with a row of dwelling houses on each side of it, forming the main body of the composition, and two extreme wings which terminate

the façade. The centre is marked by a sub-portico or porch on the ground story, with an attached hexastyle portico above of three greater columns, which have always a poverty-struck would-be-fine sort of effect, particularly in the centre of a composition. The columns are of the Corinthian order of architecture, surmounted by an entablature bereaved of a third part of its fair proportions, and a consequent part of its height, and crowned by an attic, surmounted by vases.

The wings are, as an upholsterer would say, *en suite*, but have tetrastyle porticoes, and a less aspiring attic, which give a pyramidal form that is always graceful, to the composition. The parapets of the wings and centre are unperforated, but those of the intervening houses have the common-place vulgarity, that Wren so vigorously but vainly tried to explode, of a useless balustrade. To parody the lofty minded author of *Madoc*, I would say that there are *three* things to be avoided in architecture, the *frivolous*, the *useless*, and the *superfluous*, and a balustrade to a gutter of milled lead, five pounds to the foot superficial, where no one ever walks but plumbers and bricklayers' labourers, possesses all these faults combined. Were the roofs terraces, like the palaces of Italy it would be enduring, provided always that the architecture of the building beneath was in the Italian or florid classical style, and not of the nobler race of Attica; but when all the shameful parts of the building, such as the flimsy slates, and odious smoking chimney pots, which are actually made a part of the composition as if they were the utmost delicacies of the art, are exposed to the public gaze in primitive nakedness, the combination is tasteless and disgusting; "I pray you avoid it," as Hamlet says to the players of his time upon a similar counsel to avoid superfluous dumb show, "O reform it altogether." I once built a large villa in the Italian style in Sussex for an English gentleman of great taste, and concealed at some expense of money and trouble all the chimneys. The consequence was that his neighbours, fox-hunters, cricketers and all, cracked their daily jokes at him, that they could never see his chimney smoke, or know when his kitchen fire was going. His successor, a Governor General of India, had all the chimneys raised from behind their decent concealment, and added false flues to make all even, till they were as conspicuous as the hundred and fifty chimneys before us.



An inspection of the north-eastern part of the Park, on the banks of the Regent's Canal, will repay those who are fond of picturesque scenery on a small scale, thronged with

“The busy hum of men,”

particularly that portion which is called

### PARK VILLAGE EAST, REGENT'S PARK,

where there are two or three as pretty groups of minor villas, in spite of the obtrusion of smoaking chimneys, as any in the neighbourhood of London. In front you have the high road and its ever varying scenes, the various tastes in horticulture of the inhabitants in their little demesnes of a few yards square; the Swiss like chalette roof—only it wants more projection—of that third groupe on our left (see plate of *Park Village East, Regent's Park*), with its imitative little ones on each side like Laocoön and his two sons; the upholsterer's or blind maker's cuttings at the eaves of that which is so near, with the bracketed roof of the other still nearer to us.

Next the canal we have the busy scene of the canal itself and the towing path, the better front of the chalette roofed house or houses with its virandahs and conjoined semicircular-headed windows.

### SUFFOLK STREET, PALL MALL EAST,

is interesting in every point of view, particularly as a spot sacred to art and literature. In this street are the residences of several able architects, and artists, and the stage entrance to the Haymarket Theatre. The house occupied as Price's Italian Warehouse, is a fine specimen of Italian architecture by Mr. Nash. See plate of *Suffolk Street, Pall Mall East*. It is composed of a rusticated ground story, with a private and warehouse door under the narrow intercolumniations, and a venetian window under the wider or central division. On this is elevated a tetrastyle portico of three-quarter columns of the Ionic order, raised upon plinths and a balustrade between them. This portion of the design occupies the one and two pair stories, and the attic is

raised upon the entablature, which in this instance is complete, with vases between the windows. It is an appropriate and pleasing design. The next two are private houses, and the third beyond it, the residence of Mr. Cressy the architect, is a copy and adaptation of Palladio's professional residence at Vicenza.

The next building beyond it, with the projecting portico, is the Gallery of the Society of British Artists, a joint production of Mr. Nash and the author of this work:—the elevation next the street being by the former eminent architect.

The elevation consists of a basement of three arches and four piers, on which is raised a tetrastyle detached portico of the paladian Doric, with a proper entablature and pediment with square acroteria. The rooms of the Society consist of six galleries or exhibition rooms, with an entrance for the public from Suffolk Street, through a hall and up a handsome flight of stairs, into an elegant vestibule.

#### THE GUILDHALL, WESTMINSTER,

is an insulated structure, designed for the use of the municipality of Westminster, standing on the south side of the ancient sanctuary, near to the Abbey. In this building are held the sessions of the city, and the trials in the Court of the High Bailiff, and it afforded accommodation for the various high courts of law and equity, during the repairs and enlargement of Westminster Hall. It is a quadrangular brick building with recesses at the angles, that give it somewhat the form that continental architects call a Greek cross; and has a tetrastyle portico of the Doric order, with a pediment, in the principal front. The centre of the building is crowned by an octangular tower, with semicircular windows in every face, that give light to the principal court below. At each angle is a pier that serves for a buttress, which, with a connecting moulding that runs round the entire building, crowns and connects the whole. On this cornice is a blocking course, and lofty balustrade, in three panels to each face. The roof meets in a point over the centre of the building, on which is a lantern and nave. It was designed and executed by the late Samuel Pepy Cockerell, Esq. a pupil of Sir Robert Taylor's, and father of the able and travelled architect, Mr. C. R. Cockerell, who designed that beau-





Drawn by Tho: H. Shepherd

Engraved by F. J. Havel

# ENTRANCE TO THE REGENT'S CANAL, LIMEHOUSE,

TO THE REGENT'S CANAL COMPANY. THIS PLATE IS DEDICATED.

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tiful Ionic chapel of St. George in Regent Street, which is noticed at page 100 of this work.

We will now take a view of the

### NEW BUILDINGS PALL MALL EAST, AND THE UNIVERSITY CLUB HOUSE,

the former being the splendid establishment of Messrs. Hancock & Co. the well known manufacturers of cut glass, designed by Henry Rhodes, Esq. one of the architects in the office of woods and forests, and the latter the united work of William Wilkins, Esq. R.A. and John Peter Dering, Esq. A.R.A.

The United University Club, which meets at this house, is a society composed of members of the two universities of Oxford and Cambridge, elected by close ballot, which keeps it eminently select.

Being a corner house, it has the advantage of two fronts; one opening to Suffolk Street, and the other to Pall Mall East. Both fronts are raised upon a rusticated surbasement, which is occupied by the ground story, and that next Pall Mall East, which may be considered as the principal, although not the entrance front, is distinguished from that next Suffolk Street by a tetrastyle portico of the Ionic order, selected from the splendid specimen the Ery Erectheûim at Athens. See plate of *the University Club House*.

The entrance front, next Suffolk Street, has an enclosed portico or porch to the ground story, and a series of antæ in correspondence with those which appertain to the columns in the principal front. Between all the columns and antæ are a series of spacious and lofty windows, that give light to the grand apartments of the principal story. Upon the upper surface of the entablature is a parapet, designed in the proportions of a stylobate or continued pedestal, with piers over the antæ. It is one of the most tastefully designed, and elaborately executed, of any of the recently new buildings of the metropolis.

The other building before us, from the designs of Mr. Rhodes, is also elevated upon a rusticated surbasement, which is occupied by the ground story as warerooms. The windows are divided by rusticated and panelled piers, which are surmounted by a plain and efficient cornice, the lofty blocking course of which is used as a

plinth for the Corinthian order of the principal story. In front of each window is a perforated panel, which ingeniously converts the styles, or interstices, into sub-plinths for the columns above. The one pair, or principal story, is appropriated to the lofty exhibition rooms of the establishment, in which are displayed some of the most splendid works of cut glass in Europe. The front is divided into three parts, a centre of four Corinthian columns *in antis*, which form a receding portico, and two slightly projecting wings, with coupled antæ at each angle. In the intercolumniations of all the columns and antæ are a row of semicircular-headed windows.

Upon the entablature of the Corinthian order is raised an attic story, with vases over the columns and dwarf pilasters over the antæ. This handsome front is cleverly connected with that in Cockspur Street, to which it forms a very obtuse angle, by a circular recessed dyastyle portico in antis, and other ornaments above and beneath in accordance with other parts of the building. There are few shops, either in London or Paris, that can be compared with this showy design of my old and esteemed friend Rhodes. See plate of *the New Buildings Pall Mall East, and the University Club House*.

### THE NEW CALEDONIAN ASYLUM

is a chaste and classical design of the pure Doric order, consisting of a tetrastyle detached portico in the centre of the front, and four windows on each side. The extreme angles are marked by antæ in accordance with those behind the columns. The windows have architraves to their jambs, and lintels and trusses under their sills. Those of the lower story have cornices above the lintels. In the tympanum of the pediment is a shield containing the royal arms of Scotland, which, for want of decorative and appropriate sculpture, presents a very meagre appearance. See plate of *the New Caledonian Asylum*. Above the cornice of the pediment are plain acroteria, well adapted to the order of the building to which they are applied, and on the central one is elevated a statue of St. Andrew with his cross. The architect of this substantial, appropriate and useful building, which was instituted in 1815 for supporting and educating the children of soldiers, sailors, marines, &c. natives of Scotland, or born of indigent Scottish parents



resident in London, has succeeded in the object, and its establishment is mainly owing to the great exertions of John Galt, Esq. the able and admired author of the *Annals of the Parish*, to whose friend, the author of *Waverley*, our print is dedicated.

### THE EGYPTIAN HALL, PICCADILLY,

was originally designed, in 1812, by P. F. Robinson, Esq. for W. Bullock, Esq. of Liverpool, as a receptacle for a Museum that went by his name, and was afterwards dispersed by auction in 1819. It has since that been occupied by the lamented Belzoni, who fitted up the one pair story with his Egyptian antiquities, and other exhibitions. Among others, were various historical pictures by Haydon, Gericault, Le Thiere and other modern painters, and as well as a fine collection of ancient pictures and sculptures, the property of Charles Day, Esq. of Rome.

The elevation is completely Egyptian, that is, supposing the ancient Egyptians built their houses in stories. The details are correctly taken from Denons' celebrated work, and principally from the great temple at Tentyra. The two colossal figures that support the entablature of the centre window are novel in idea and application, picturesque in effect, and add variety to the composition; while the robust columns beneath them seem built exactly for pedestals to the sturdy Ethiopians above them. See plate of *the Egyptian Hall, Piccadilly*. The large projection of the superior cornice, rising from the colossal-sculptured torus that bounds the entire design, is grand and imposing.

### THE LONDON ORPHAN ASYLUM, CLAPTON,

was founded, in 1813, for the relief of destitute orphans, particularly those of a respectable parentage, and is so comprehensive in its plan, that it relieves objects without any regard to local or other distinctions. This laudable charity provides for and accommodates three hundred destitute orphans.

The building is situate at Clapton, near Hackney, and is a very classical design of the Grecian Doric order. It consists of four parts, a centre and two wings, and a chapel connected with the latter by a dwarf colonnade. See plate of *the London Orphan Asylum, Clapton*. The most striking feature of this pleasing

edifice is the central building in front, which is used for the chapel. It is a pure Greek prostyle temple, with a tetrastyle portico of the Doric order, bearing an inscription on the frieze, instead of triglyphs, importing that it was instituted in 1813, and erected in 1823. The pediment is plain, but in just altitude to the order, and has mutules under the corona, over the places of the triglyphs and metopes. These, with the omission of the columns, are carried round the building both in the posticum and flanks.

The wing buildings have antæ at their angles, and the roofs form pediments to the order. The centre behind the temple accords in elevation with the wings, and has a wide and lofty pediment to give it its proper consequence.

The central temple is joined to the wings by a low Doric colonnade, the roof of which affords shelter to an ambulatory below, that leads from the wings to the chapel. This colonnade, which, as well as the temple, is raised upon a flight of steps, connects the composition, which is worthy of the talents of its architect.

#### THE LICENSED VICTUALLERS' SCHOOL, KENNINGTON,

is an establishment more to be regarded for the benevolent views of its patrons, than for the architectural beauty of the building which contains their objects of protection. The Society was established, and is supported by the respectable body of Licensed Victuallers of the metropolis, as an asylum and school for the orphans and children of the destitute part of their brethren. The profits of the journal called "THE MORNING ADVERTISER" is also added to its funds, and every member is of course called on to contribute by taking in that newspaper.

The building is a series of dwelling houses, added together at various times, as the funds and objects of the institution increased, and is therefore little else than a substantial commodious edifice, with a spacious playground and gardens, in an airy situation in Kennington Lane. It has been somewhat improved in architectural appearance, by a central tablet of stucco over the pedimented door as a sort of centre to the composition. See plate of *the Licensed Victuallers' School, Kennington*.



The recent repairs to

### THE ROYAL EXCHANGE, CORNHILL,

under the superintendence of George Smith, Esq. have given this spacious and useful building a totally different appearance to what it formerly possessed. Every body knows the royal origin of this building by that loyal subject Sir Thomas Gresham, whose statue embellishes the principal front and the arcades below, and his grateful sovereign, Queen Elizabeth, by the breath of her voice, transformed the humble city *Bourse* to the *Royal Exchange*.

Sir Thomas Gresham left it by his will, which was dated in 1574, after the death of his wife, to the Corporation of London, and the Mercers' Company as trustees, under certain conditions for public purposes. The original building was burned in the great fire in 1666, and was subsequently rebuilt and opened for its present purposes in September, 1669, under the auspices of King Charles the Second.

The interior, "where merchants most do congregate," is a parallelogram of one hundred and forty-four feet in length, and is surrounded by a peristyle colonnade within, and an arcade on the north and south sides without.

The principal entrance is on the south side next Cornhill, and consists of a tetrastyle detached portico of the Corinthian order, with a lofty arch between the central columns. The columns are surmounted by a lofty entablature, on the acroteria of which are sculptural armorial bearings of the United Kingdoms, the City of London, the Mercers' Company and Sir Thomas Gresham. On each side of these is a balustrade surmounted by statues representing the four quarters of the globe. These, as well as the bassi-rilievi below them, are by Mr. J. G. Bubb. In niches below the architrave are statues of the unfortunate Charles the First, and his son Charles the Second, by Bushnell.

The new entablature, balustrade, bassi-rilievi, statues and the new tower are by Mr. George Smith, and in a purer taste than the original building. But there was such a degree of eccentric beauty about the old tower, which so accorded with the bizarre vagaries of the structure to which it was annexed, that we cannot help lamenting that Mr. Smith did not reinstate it in more substantial materials, rather than impose so much more modest beauty

upon the substantial citizen-like structure below it. See plate of *the Royal Exchange, Cornhill*.

In the centre of the quadrangle is a statue of King Charles the Second in marble, and in niches over the arcades are a series of statues of the various Kings of England, and of two illustrious citizens and subjects, to whom our native city is under the greatest obligations, namely, Sir Thomas Gresham and Sir John Barnard, the latter of which was erected in his life time, by his fellow-citizens, in testimony of his services as a magistrate and member of parliament.

### THE NEW CHURCH OF ST. JOHN, HOLLOWAY,

is another of Mr. Barry's examples of pure ancient English architecture, and is equally creditable to his good taste in that beautiful department of our art with his new church in Cloudesley Square, alluded to in page 261 of this work, his restoration of St. Mary (Stoke Newington), his new churches in the Ball's Pond Road and at Brighton. It is composed, like that of St. Paul's, Ball's Pond (see plate of *the New Church of St. John, Holloway*), of a nave and two aisles, with pointed windows and dwarf buttresses between them, and a substantial square tower, with angular buttresses surmounted by crocketed pinnacles. This durable and handsome church is built with brick and stone, after the ancient English method, which is as pleasing in appearance as it is strong in principle.

### THE AUCTION MART, ST. BARTHOLOMEW LANE,

is a very useful commercial building, originally constructed by a joint stock company, principally composed of auctioneers, who found their ancient mart, Garraway's Coffee House, too limited in space for their general use, and too dark for the display of pictures and other ornamental articles that are often disposed of by public auction.

The establishment was formed in 1808, and premiums were offered by the directors of the association for the three best designs, when the first was awarded to the late John Walters, Esq. who designed the beautiful Gothic church at Stepney, which is described in page 260 of this work, and he was appointed archi-



fect to the building, which was opened for public business in 1810. It is principally used as a central establishment for the public sale by auction of estates, annuities, company's shares, pictures, books, jewellery &c.

The front next Bartholomew Lane is rendered architectural by an attached portico of two stories, the lower of which is of the Doric order, and the upper of the Ionic surmounted by a pediment. The lower order is tetrastyle in antis, and occupies the height of the principal and mezzanine story. See plate of *the Auction Mart, St. Bartholomew Lane*. The side next Throgmorton Street is rusticated to the upper part of the mezzanine windows, and the cornice of the upper order is continued in both fronts.

The upper story is contained within the space of a curb-roof, and, being lighted by three large lantern lights, forms three spacious auction galleries. The area between the pavement and the building, which gives light to a basement story of offices, is protected by a plinth and balustrade instead of iron rails, which gives a very architectural appearance to this part of the structure. It is, I believe, almost, if not the very first example of this mode of decorating the areas of basement stories, although much used by Sir William Chambers and his able pupil Gandon, in Dublin, and not uncommon in the cities of our continental neighbours.

#### THE GAS WORKS, NEAR THE REGENT'S CANAL,

are an immense pile of buildings, in the parish of St. Pancras, in the road leading to Kentish Town, and have a degree of architectural beauty arising from their intrinsic magnitude, the simplicity of their component parts, and the imposing grandeur of the two large columnar chimneys that surmount the roofs. See plate of *the Gas Works, near the Regent's Canal*. The composition of the principal front is pleasing, although deviating from the generally received notions of composition, by having its centre lower than its sides, which is improved by a slightly projecting centre and a pediment. The flanks have each a series of circular-headed windows in each story, which, like the arcades of an ancient aquæduct, are pleasing from the reduplication of a number of simple parts, which when alone produce scarcely any effect.

## THE NORTH-WEST FAÇADE OF THE NEW COVENT GARDEN MARKET

is erected in the centre of Inigo Jones's beautiful Piazza, which is now rendered by fire and alterations very incomplete. It is composed of four great principal parts, each of which have similar characteristics. The centre consists of an arch raised upon the entablature of two Tuscan columns, with a single-faced archivolt supported by two piers, which carry a lofty triangular pediment, the tympanum of which is embellished by the armorial bearings of the noble owner of the soil, the kind-hearted and benevolent Duke of Bedford. On each side of this appropriate centre, which is high enough to admit a lofty loaded waggon into the central area, is a colonnade of the Tuscan order, projecting before the shops. The columns are of granite, and of the Palladian or rather Chambersian Tuscan, disfigured by an ornamental balustrade, which has no use but to contain market business, totally out of keeping with the massiveness of the order. See plate of *the North-west Façade of the New Covent Garden Market*.

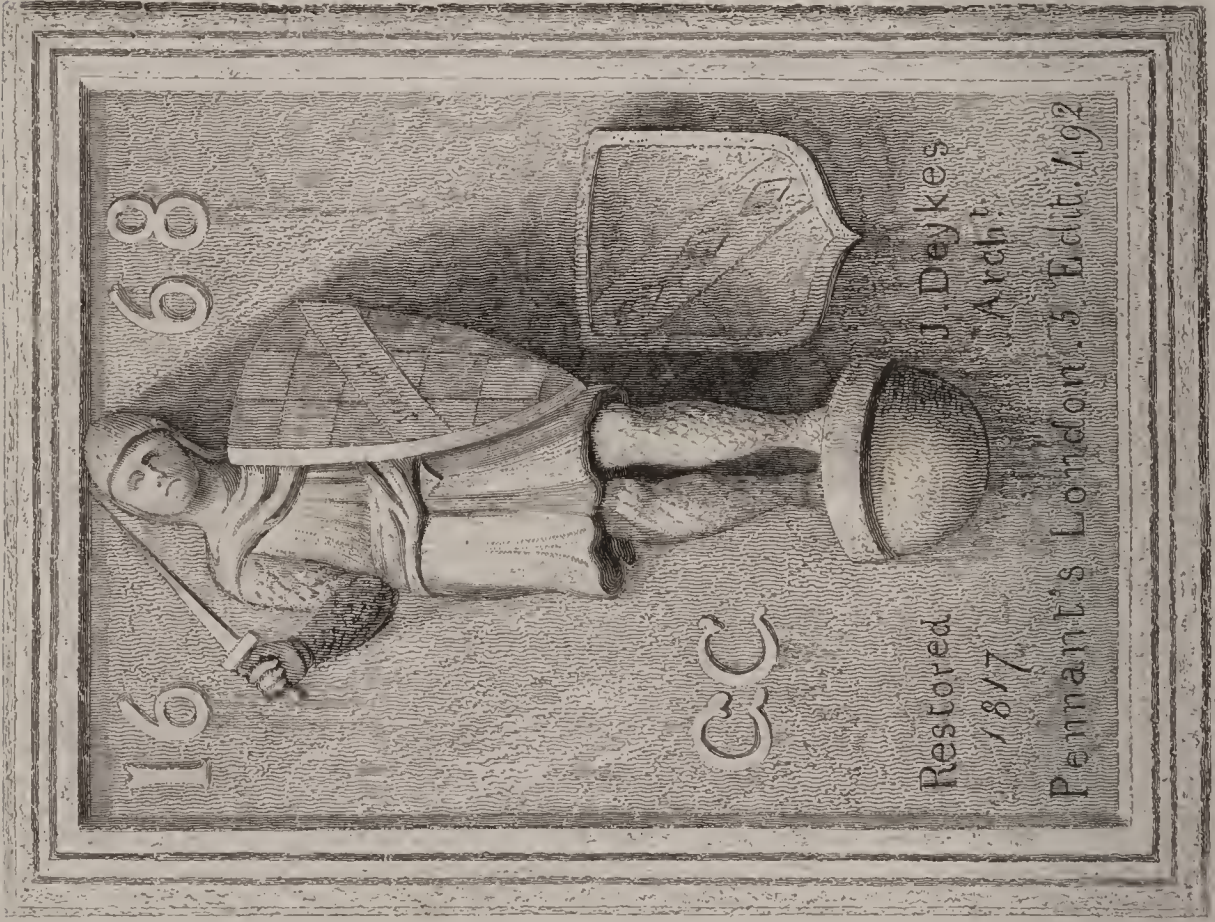
We wonder that the ingenious architect, Mr. Fowler, did not, with the majestic beauties of Inigo Jones's gem, the church in the centre before his eyes, use the appropriate Vitruvian order, which the father of our art composed expressly for the purposes of market places. Its greatly projecting cornice, and the great width of its intercolumniations, render it so appropriate to this purpose.

At each of the extreme angles of the four portions of this new market, is a raised quadrangular pavilion, which breaks the monotony of the composition in a very satisfactory and artist-like manner, for they are at the same time useful and ornamental.

The area of this spacious market is about three acres, and is the principal mart of the metropolis for fruit, vegetables and flowers. If the noble duke, who is the proprietor of the whole site, would completely restore Inigo Jones's entire design of the piazza which surrounds it, with its original appropriate paving in panels and fillets, it would be undoubtedly one of the most magnificent squares in Europe.







Drawn by Tho H Shepherd.



Engraved by J B Allen.



## BUILDINGS, HIGHFIELD, CAMDEN ROAD.

Among the various recent improvements of the Metropolis and its Environs, there are few more likely to be permanently useful than the new line of road now made from the Gloucester Gate, Regent's Park, to Holloway, and intended to be continued through Stamford Hill to Essex and Hertfordshire; thereby shortening the distance between and approximating all the adjacent villages and the western parts of the metropolis, the parks and places of public resort.

It is upon the highest point of this road, where it crosses the road leading from Battle Bridge to Highgate, that these buildings (see plate of *Buildings, Highfield, Camden Road*) have been erected, being the first of any importance in that part of the environs of the town, and which from its elevated site and magnitude forms a most distinguishing object. The view from the top is without exception unequalled within the same distance from town, being completely panoramic, and taking in the surrounding country to a vast extent, far into Essex, the hills near Rochester, the Thames, Shooter's Hill, the Surry hills, Richmond, and to Windsor, with all the intermediate objects.

The principal building we have shown is ninety feet long, forty-five wide, and sixty-six high, besides others of nearly equal dimensions, which, we are informed by the proprietors Messrs. Mann and Sargon, are required to contain their stock of cloth, the quality of which depends in a great degree upon its age and long exposure to the air, and to accomplish which the stock on hand is always from 30 to 40,000 yards.

## THE NEW LIBRARY, &amp;c. IN THE TEMPLE.

The pile of buildings called the Temple is divided between two societies, named the *Inner* and the *Middle* Temple, both possessing a hall, a library, a garden, chambers, &c. but using the ancient church described in our former pages in common. "It takes its name," says a recent writer, "from having been the principal establishment, in England, of the Knights Templars; and here, in the thirteenth century, they entertained king Henry

III., the Pope's Nuncio, foreign ambassadors, and other great personages. The king's treasure was accustomed to be kept in the part now called the *Inner Temple*; and from the chief officer, who, as master of the Temple, was summoned to Parliament in the 47th of Henry III.; the chief minister of the Temple Church is still called *Master of the Temple*. After the suppression of this once celebrated order, the professors of the common law purchased the buildings, and they were then first converted into *Inns of Court* called the *Inner* and *Middle Temple*, from their former relation to Essex House, which as a part of the buildings, and from its situation outside the division of the city from the suburbs formed by Temple Bar, was called the Outer Temple.

“The principal part, or what we might almost call the nucleus of the Inner Temple, is the Hall and Chapel, which were substantially repaired in the year 1819. Thence a range of unsightly brick buildings extended along a broad paved terrace, to the south, descending to the Garden, or bank of the Thames. These buildings have lately been removed, and the above splendid range erected on their site, from the designs of Robert Smirke, Esq. R.A. They are in the Tudor, or, to speak familiarly, the good Old English school of architecture, and combine all the picturesque beauty of ancient style with the comfort and elegance of modern art in the adaptation of the interior. Our succinct sketch of the origin of the Temple will sufficiently illustrate the appropriateness of Mr. Smirke's choice. Over the principal windows, on escutcheons, are the Pegasus, the Temple arms, and the respective arms of Henry III. and George IV. At the end immediately adjoining the Chapel is a Latin inscription with the date of the repairs, 1819, and at the eastern extremity of the present building is another inscription with the date of 1828, in which the last improvements were commenced. Viewed from the Terrace, the whole range has a handsome and substantial appearance, sufficiently decorated, yet not overloaded with ornament. From another point, Whitefriars' Gate, the end of the building, with its fine oriel window, is seen to considerable advantage. Against the old brick house on this spot was a sundial, with the quaint conceit, ‘Begone about your business.’ The cast-iron railing of the area appears to us extremely elegant and appropriate.”

“The interior is not yet completed, but, by the courtesy of the architect, we have obtained a view of its unfinished state. The



principal apartments are the *Parliament Chamber* on the first, and the *Library* on the second floor. The Chamber adjoins the Hall, and is intended for a withdrawing-room, whither the Templars of our times, after dining in the Hall, may repair to exercise the *argumentum ad bacculinum* in term time. The dimensions of this room are in height about thirteen feet; length thirty-seven feet; and width about twenty-seven feet. Above is the Library, which is indeed a magnificent room. The height is about twenty feet; length thirty-nine feet; and width in the centre about thirty-seven feet. The fine window, of which we spoke in our description of the exterior, is not yet glazed; its height is seventeen feet, and width fourteen feet; and the mullions, &c. are very rich. The remainder of the buildings will be occupied by ante-rooms and chambers for barristers. The whole will be fire-proof, the floors being divided by plate-iron archings upon cast-iron bearings."

#### APSLEY HOUSE, HYDE PARK CORNER,

is now the town mansion of his Grace the Duke of Wellington, as it was formerly that of his brother the Marquess of Wellesley. This splendid mansion has been enlarged, renovated, and made architectural; the situation being one of the finest in the metropolis, standing at the very beginning of the town, entering westward, and commanding fine views of the parks, with the Surry and Kent hills in the distance.

The principal front consists of a centre and two wings. See plate of *Apsley House, Hyde Park Corner*. The portico is tetrastyle and of the Corinthian order, raised upon a rusticated arcade of three apertures, which lead to the entrance hall; the wings have each two windows in width, and the whole of the ground story, which forms the basement of the building, is also rusticated. The west front has two wings, and the centre slightly receding has four windows, to which are appended a handsome balcony, and the portico here is surmounted by a pediment of graceful proportions.

## ROYAL YORK BATHS, REGENT'S PARK,

and Sussex Place in the same royal demesne. The former is an affectation *in little* of the East India House, Leadenhall Street, divested of all its beauties of detail, and invested with all its few faults, even to its little projecting retrograding portico, without its reasonable excuse, the narrowness of Leadenhall Street, and the prodigious value of the ground in that golden neighbourhood, with a borrowing of the useless wing doorways of the London Institution. See plate of *the Royal York Baths, Regent's Park*.

The new buildings in the Regent's Park proceed with such rapidity that it is almost impossible to follow them, in any work of less frequent recurrence than a daily newspaper. I must however still call your attention to this site of architectural splendour, and take a view of

## THE WEST GATE, REGENT'S PARK,

which is an octangular rusticated building, enlarged with wings on four of its sides, which are smaller in dimensions than the others. The larger sides of the octagon have sashed windows, and the faces of the wings are decorated with recessed niches. The ground story is elevated upon a plinth, and divided from the upper story by a carved and moulded string-course. The wings are surmounted by a blocking-course, and two ponderous trusses, which act as buttresses against the upper story. From the eyes of the upper scrolls of these trusses are suspended swags, which produce a pleasing effect.

The upper story being divested of the wings, is an irregular octagon with attic sashed windows in its four larger sides. It is surmounted by a dentelled cornice and blocking-course, above which the roof approaches to an apex round the octagonal stack of chimneys. The walls are rusticated with square sunk horizontal joints, and the whole building is an architectural *bijou* of great beauty. The entrances are on each side, and consist of a carriage way and two posterns, divided by rusticated stone piers,



for foot passengers. See plate of the *West Gate, Regent's Park*. The view of the cottages and plantations in the Park, as seen through this very pretty gate, is highly picturesque.

Among the villas that have been erected since our first tour round the Regent's Park is one called

### THE DORIC VILLA,

from the order of the architecture of which it is constructed. Like many of the other suburban houses in this delightful site, it unites the solid advantages of the town house, with the more agreeable varieties of the country habitation, and is therefore very appropriately styled a villa.

The order of architecture used, the manner of its application, and the garden accompaniments, are in the best style of Italian architecture. See plate of *the Doric Villa in the Regent's Park*. The views on either side are equal to most in the Park, and its own ground and plantations are in a corresponding style with the villa.

Before taking our farewell of this magnificent Park, let us take a few views of

### CUMBERLAND TERRACE,

which of itself would furnish a volume of description for a modern Roman *cicerone*. It is one of the most extensive terraces in the Park, and has greater pretensions to architectural beauty and sculptural embellishments than any other in its vicinity.

The prevailing character of Cumberland Terrace is elevated grandeur, arising from a majestic simplicity of larger parts, although a portion of its smaller parts is occasionally corrupted with the prevailing vice of its architect's school, a pettiness of detail. See plate of *Cumberland Terrace, Regent's Park*.

The composition consists of a lofty rusticated ground story, which forms a basement to the structure, an architectural elevation raised upon this, of the Ionic order, and an attic raised upon the entablature of the former; besides a real basement story below the level of the entrance story for the domestic and culinary offices.

The terrace, properly speaking, is elevated from the high road and the plantations by a handsome stone balustrade, raised on plinths, and divided at proper intervals with stone piers. It is approached by steps, and serves both to separate the houses from the road and to give the entire composition a proper elevation.

The ground story presents the appearance of a species of stylobate to the superstructure, perforated at proper intervals with apertures, which form the windows and entrance doorways. The walls are marked in regular courses of stone work with horizontal rustics, and their plainness and simplicity well accord with the architect's intention. The great length of this story, broken only by the projection of the centre and its wings, produces a grand effect, and aids the composition by its extent.

Upon this lofty base is elevated the principal feature of the structure, the immense range of Ionic columns and pilasters which support and decorate the two principal stories; namely, those of the withdrawing rooms and best chambers. These stories are separated by a plain stone string-course, and the columns and pilasters are crowned with a proper entablature, after the example of the celebrated temple on the banks of the river Ilyssus, near Athens, which is so correctly delineated in the first volume of Stuart's *Antiquities of Athens*. The order of this range is selected from that very choice specimen, of which I have said in another work,\* that the simplicity and breadth of parts, their judicious arrangements, the beautiful contour of the volutes, and the graceful curve of the hem which hangs between them, renders it one of the most beautiful and bold examples of the Ionic order. The grand proportion of the whole entablature, the massy and effective mouldings of the cornice, the spacious surface of the frieze, so well adapted for sculpture, and the plain architrave, which is not broken and subdivided into several faciæ, are considerations which recommend this example as one of the canons of the Ionic order.

This specimen being one of the purest examples of the Greek style of architecture, leads me to consider to what causes the great superiority of the Greeks in that art may be traced: which are undoubtedly the same that occasioned their great superiority and pre-eminence in every thing else; namely, a deep investigation

\* Lecture delivered at the Russell Institution, 8vo. 1821, p. 211.



into first principles, and an accurate perception of the *elements* of every thing they attempted to perform. This pre-eminence led our great critic, Samuel Johnson, to exclaim, whenever he met with their beautiful language, “So much *Greek* so much *Gold*,” and it may be as fairly applied to their architecture, and to their sculpture, as to their literature.

We will now proceed and take a view of

### THE CENTRE OF CUMBERLAND TERRACE, REGENT’S PARK,

which stands unrivalled for size and grandeur in this palace-like neighbourhood.

It consists of a decastyle portico in the centre, flanked by two less projecting porticoes of four columns each, on either side. The portico projects more than the width of the intercolumniation, and is covered by a soffite, divided into panels by the epistylia. The portico has no pediment, but its upper surface is formed into a terrace or ambulatory, and has therefore, with great propriety, an open balustrade.

On the pedestals between the balusters of the side porticoes are figures, which correspond with the pilasters behind them, and on the corresponding pedestals of the central portico are a row of vases of dumpy proportions. Lord Byron scarcely hated a dumpy woman more than I hate these dumpy jars of the apothecary. Behind these is a lofty attic, formed of non-descript pilasters, and a most weak and ineffective piece of carpenter’s work, by way of a cornice, and as fragile and puerile a pediment as ever was placed against the gable end of a barn. See plate of *the Centre of Cumberland Terrace, Regent’s Park*. It was doubtlessly so contrived for contrast and effect, but weakness is not grace, nor inefficiency contrast.

In the tympanum of the pediment is a bold sculptural composition, executed in terra cotta by James George Bubb, Esq., representing Britannia, the various arts, sciences, trades, &c., that mark her empire; and on the three acroteria are other statues in correspondence with those of the side porticoes.

Upon the blocking-course of the Ionic order, the windows of the attic story are perforated, and are ornamented with moulded architraves. An upper cornice and blocking-course runs through

the entire elevation, above the range of windows, and completes the design.

The garden accessories to this splendid terrace are in the very first style of the art of the English-dressed landscape; and, by its variety, beauty and taste, add great charms to the architecture.

The art of architecture, which this work has been employed in illustrating, is of too much importance to the welfare and comfort of mankind, to be neglected or despised by any but the vain and superficial. It is the art by which we can best distinguish civilized man from his rude and barbarous kindred. It forms a scale of comparative cultivation, and of the progress of intellect between nation and nation, and of different æras of the same people. Plato admits the study of politics and legislation began with the building of cities. Architecture is also the most faithful recorder of the great and noble deeds of nations long since sunk into obscurity, and its durable works bear existing testimony to the truth of history.

From an inspection of the pyramids, the obelisks and the temples of Egypt, we judge of the powers of the once mighty nation that erected them. From the Parthenon we judge of the taste of the ancient Greeks, and from the Colosseum of the wealth of the ancient Romans.

An enlightened patronage of our art embellishes the names of monarchs and of princes with unfading lustre; and a great and virtuous prince is rendered even more illustrious by such encouragement, while the infamy of a bad one is cloaked and disguised by its brilliancy.

Our late revered sovereign patronized his illustrious countrymen, Chambers, Wyatt, and Stuart, and their works embellish and record the reign of George the Third; and his son, our present popular and truly-beloved king, has patronized this art and its professors, as our preceding pages show, still more abundantly than any modern sovereign. More than nine years ago the first minister of the crown asserted in the House of Commons, on our present king's accession to the throne, that "as far as His Majesty had already presided over the councils of the nation, the result had been glorious. He trusted, and was persuaded, that His Majesty would have the gratification of adding a new page of lustre to the English history; and that, as there was nothing



of *glory* left to achieve, His Majesty would snatch the only remaining laurel, by cultivating the arts of *peace*.

I repeat, may his Majesty's love for the laurels of the fine arts long continue; and may the enchanting, fragrant, and ever-blooming flowers of *painting*, *sculpture*, and *architecture*, of *music* and of *literature*, entwine around our country's fame, and make the reign of GEORGE THE FOURTH the golden age of England!

### IMPROVEMENTS CHARING CROSS.

Foremost in this view is the statue of the unhappy and unfortunate Charles the First, which is of bronze, and was cast in 1633 by Le Sueur, a French sculptor of great talent, who wrought the beautiful brass monument of the Duke of Buckingham, in Henry the Seventh's Chapel, for the Earl of Arundel. After the execution of the king, the parliament ordered it to be sold by auction, when it was purchased by a cutler in Holborn, of the name of Revett, who pretended to melt it down and make handles for knives of it. He, in fact, caused knives with bronze handles to be exposed for sale in his shop, by which he soon made a fortune; the faction which opposed the king being all desirous of having some part of his statue debased to a knife-handle. The loyal cutler, however, concealed it till the restoration of Charles the Second, when he presented it to that king, who caused it to be erected in its present situation.

The large building, directly opposite, is the Union Club House and the Royal College of Physicians; the white house, in the middle distance, the bank of Ransom & Co.; and that with the colonnade, in the extreme distance, crowned with a lofty slated roof, the King's Theatre, or Italian Opera House.

### THE NEW OPENING TO ST. MARTIN'S CHURCH,

the best view of which is from *Pall Mall East*.

The want of this opening was complained of so long ago as in 1734, by Ralph, an architectural critic of some consideration, who has the credit of first suggesting this manifest improvement, which forms an architectural picture of great beauty. The building on our left is called the King's Mews, and was formerly

the royal stables. It is now used for the exhibition of works of art, manufactures, &c., and was designed by the great Earl of Burlington. That on our right is the portico of the College of Physicians, a new building by Mr. Smirke, forming, with its illustrious opponent, a fine architectural frame to Gibbs's beautiful portico of the church of St. Martin in the Fields, which is now seen to its deserved advantage. The portico is fine, but the spire and tower, though far surpassing many of more recent date, are, compared with those of Sir Christopher Wren, mean and inefficient.

#### THE LONDON ORPHAN ASYLUM, CLAPTON.

This laudable charity, which provides for and accommodates three hundred destitute orphans, is situate at Clapton, near Hackney, and is from a classical design of the Grecian Doric order. It consists of four parts, a centre and two wings, and a chapel connected with the latter by a dwarf colonnade. The most striking feature of this pleasing edifice is the central building in front, which is used for the chapel. It is a pure Greek prostyle temple, with a tetrastyle portico of the Doric order, bearing an inscription on the frieze, instead of triglyphs, importing that it was instituted in 1813, and erected in 1823. The pediment is plain, but in just altitude to the order, and has mutules under the corona. The wing buildings have antæ at their angles, and the roofs form pediments to the order. The centre behind the temple accords in elevation with the wings, and has a wide and lofty pediment to give it its proper consequence. The central temple is joined to the wings by a low Doric colonnade, the roof of which affords shelter to an ambulatory below, that leads from the wings to the chapel.

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The historical and descriptive letter-press of this Work being the same as that in the large 4to. Edition of "METROPOLITAN IMPROVEMENTS," which contains 160 engravings, it frequently occurs in this Volume that the words "*see Engraving,*" or "*see Plate of so-and-so,*" appear; those remarks do not refer to the 8vo. Edition, which contains under FIFTY ENGRAVINGS; but being printed from the same stereotype plates as the 4to. work, those notices cannot be prevented, and the circumstance is thus mentioned, lest it should be supposed that some plates have been omitted in this Volume, which ought to have appeared.

*London, Sep. 1, 1847.*

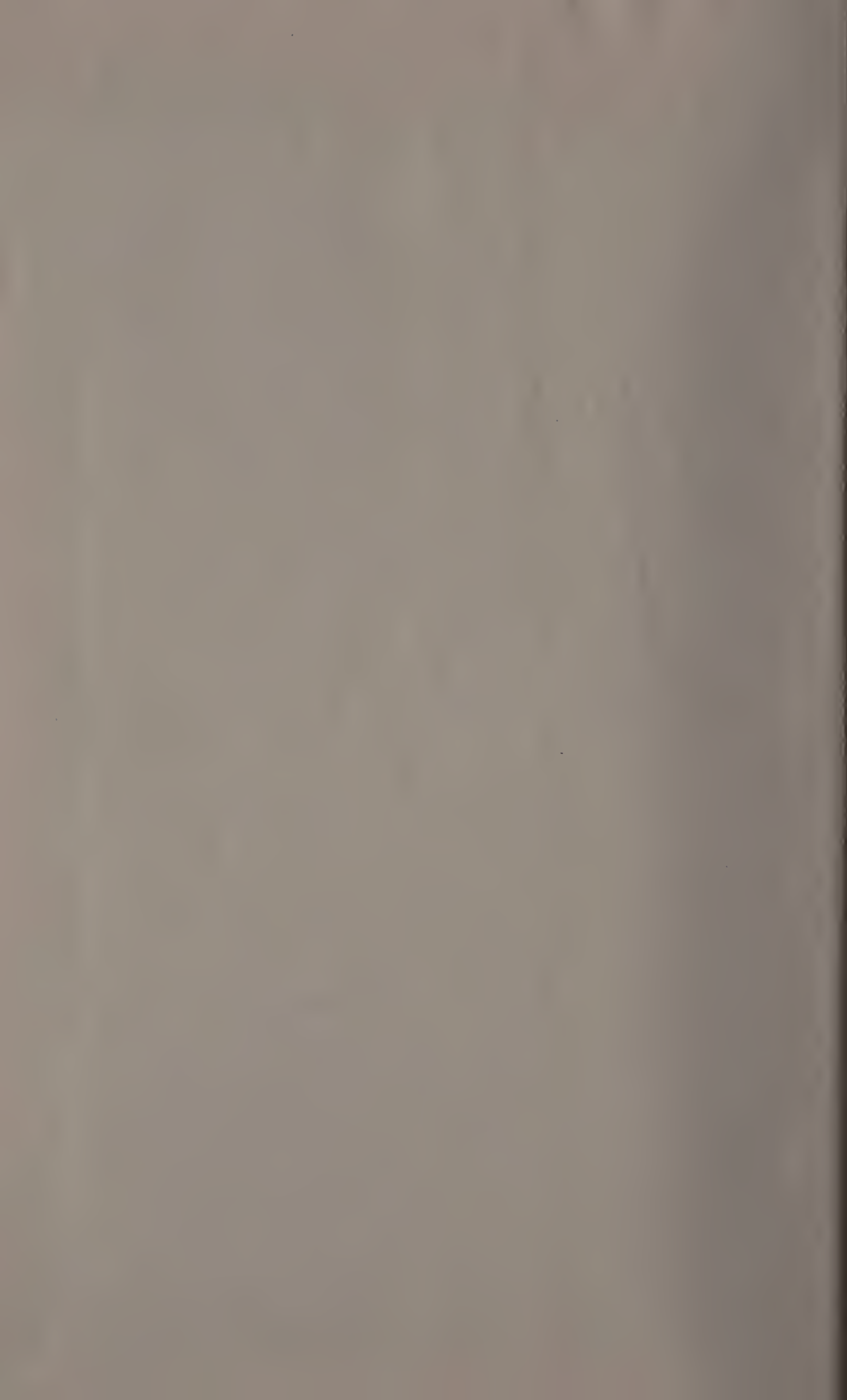










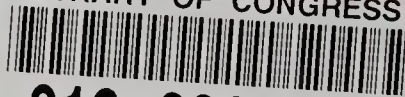








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